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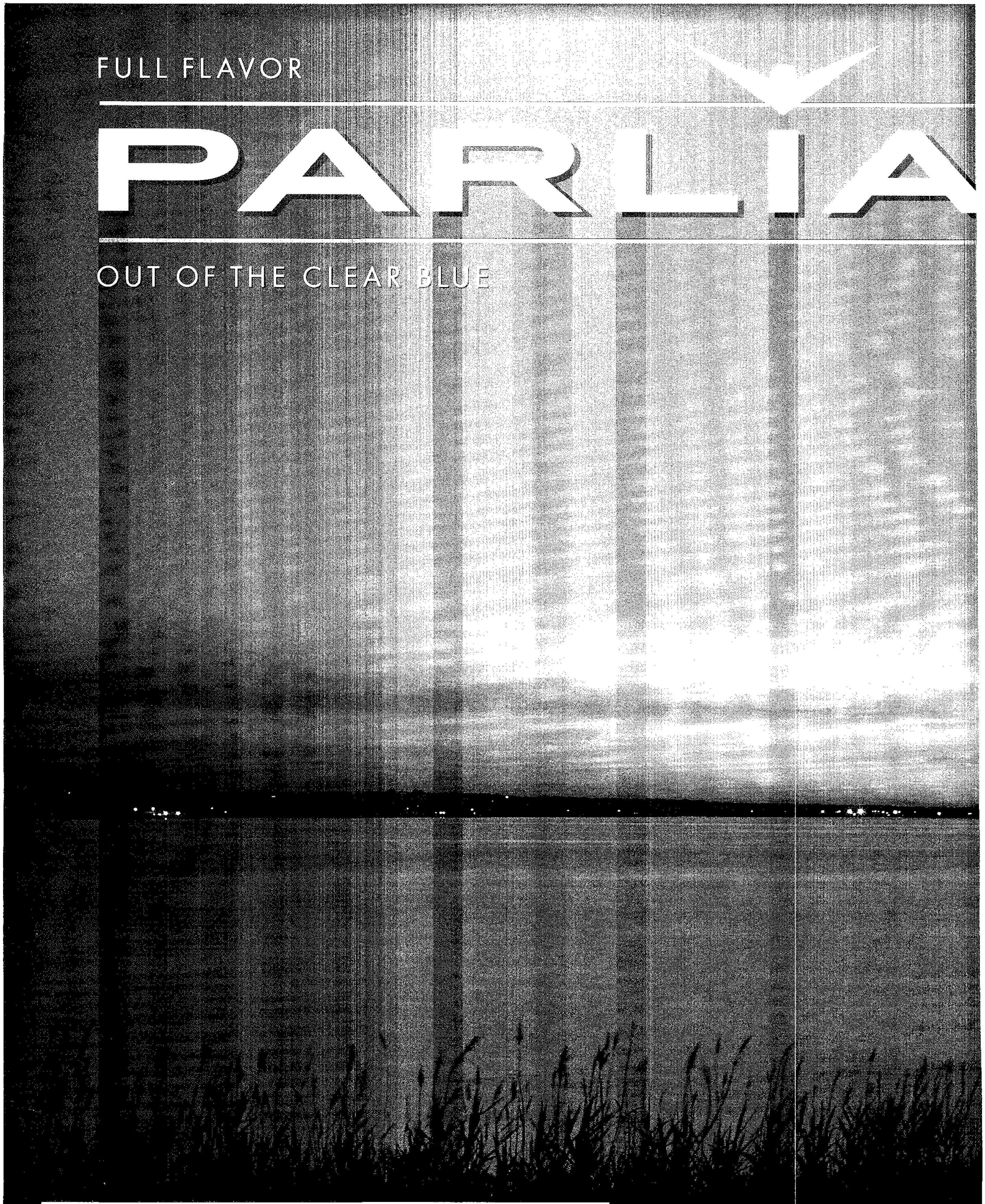

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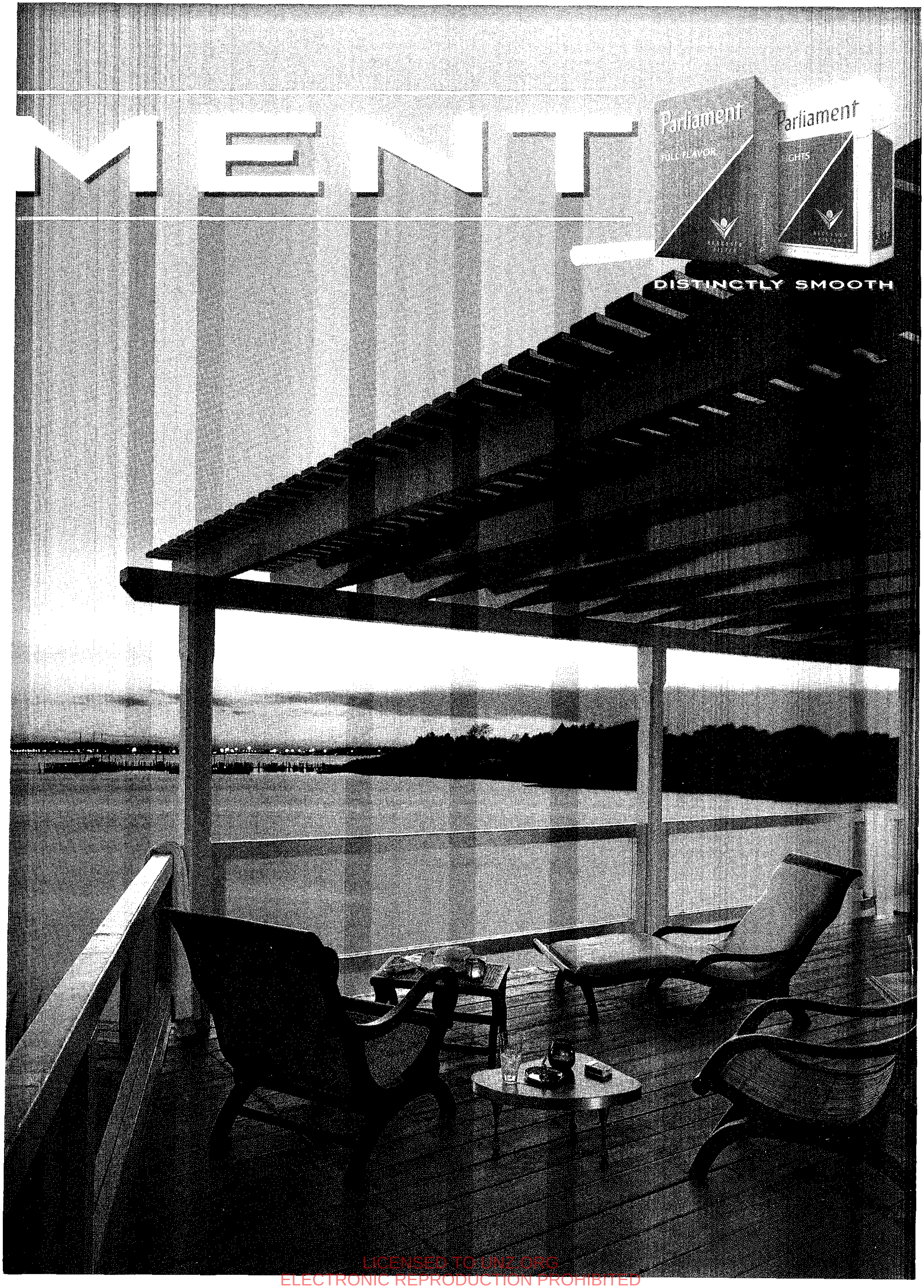
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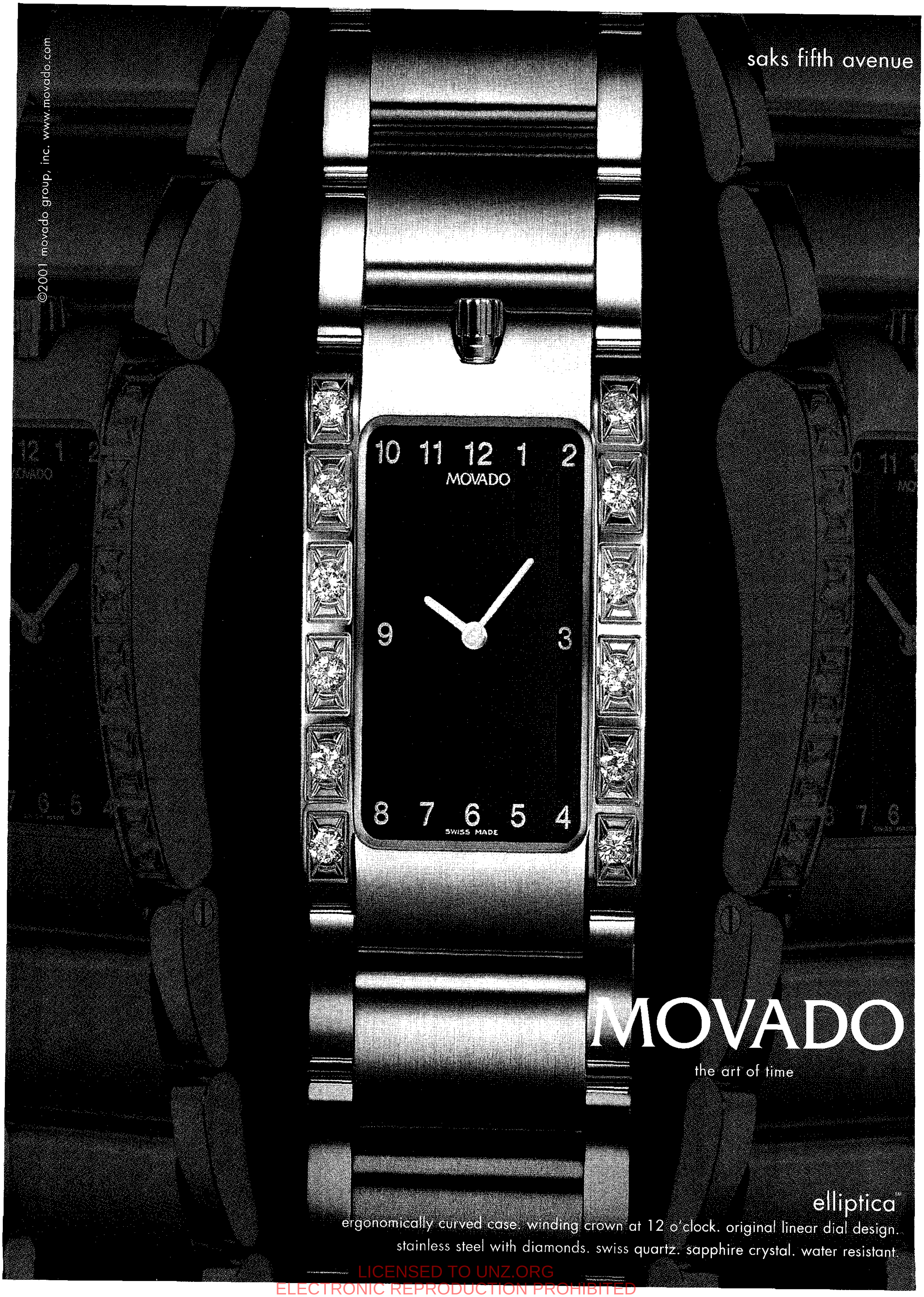
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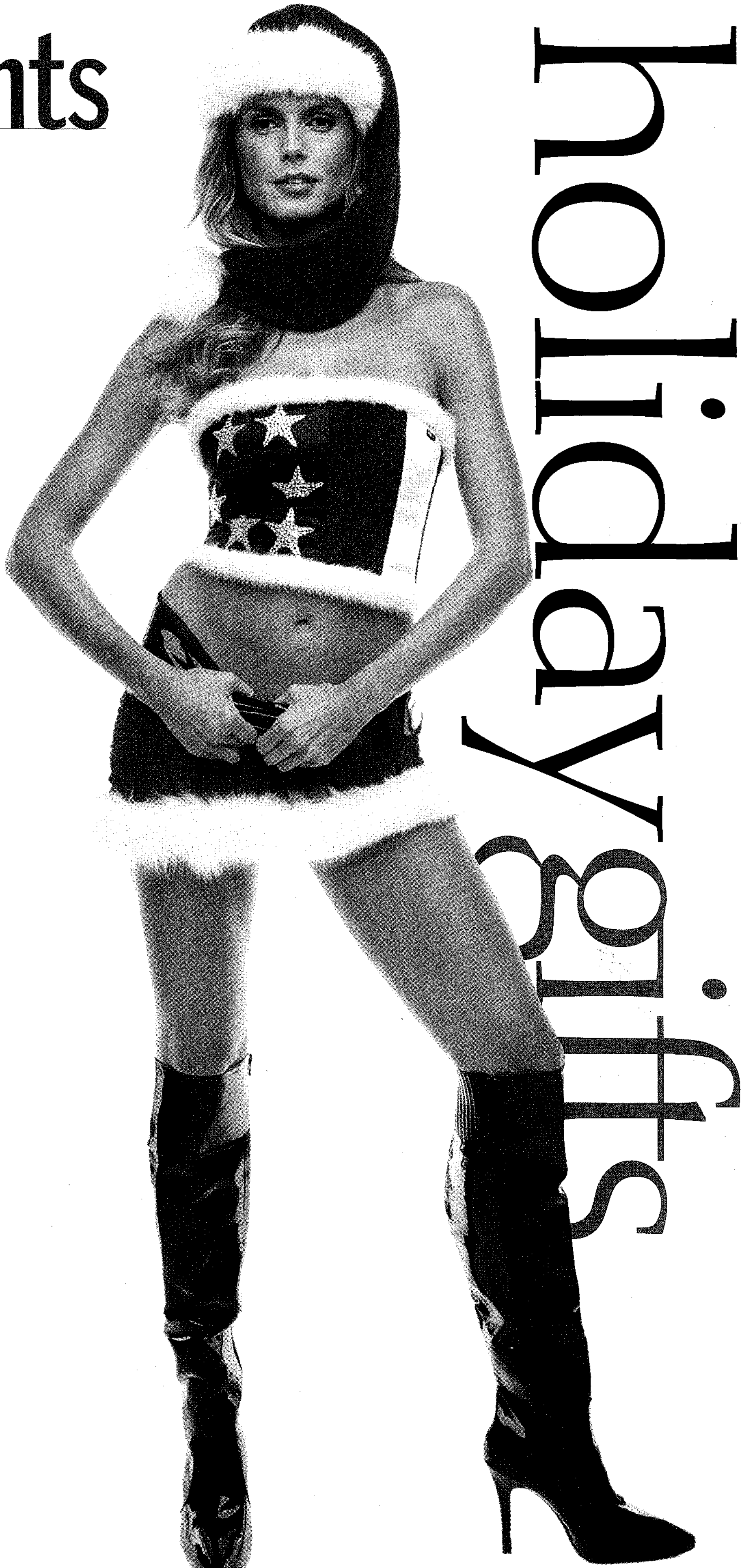

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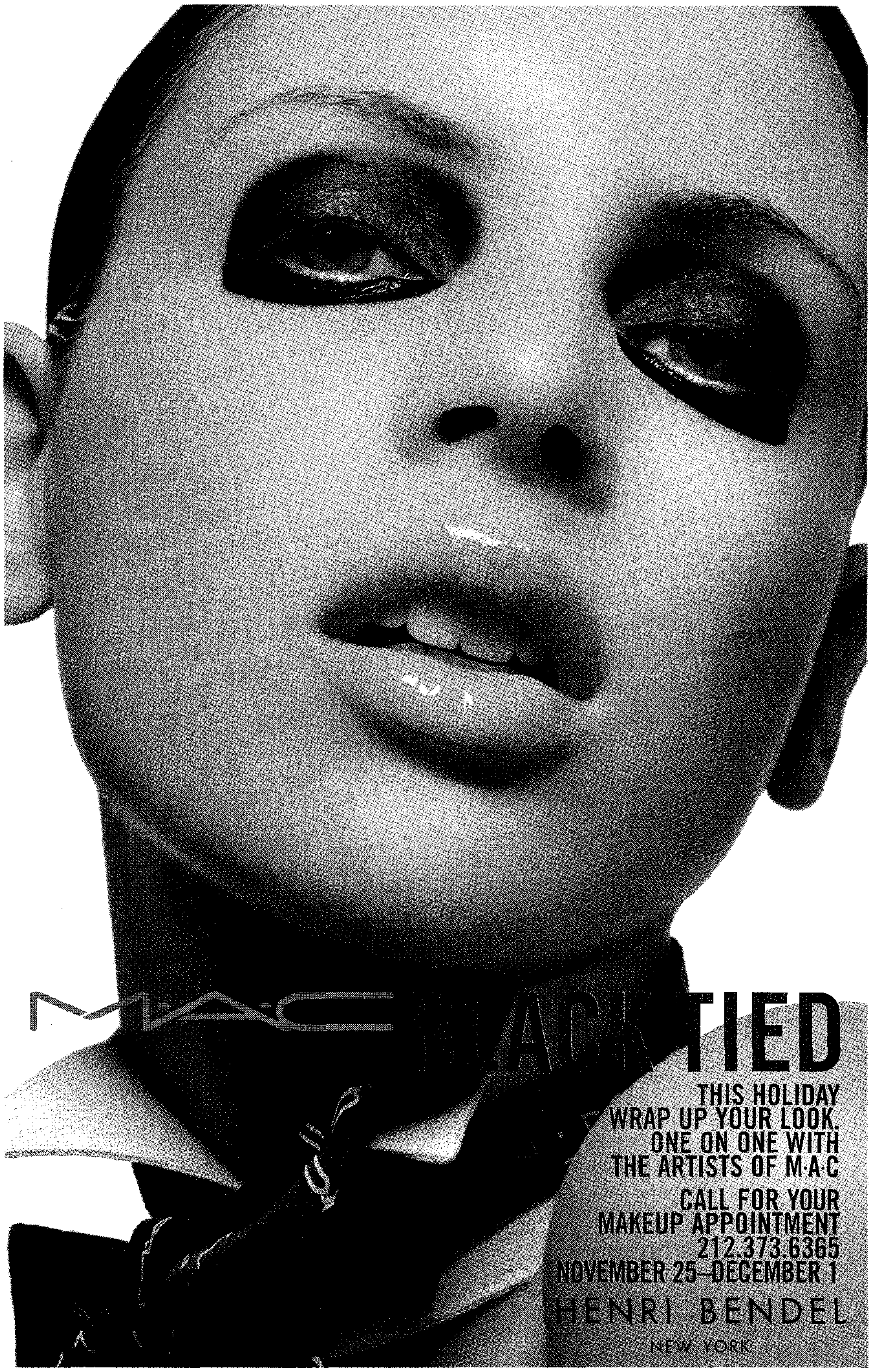

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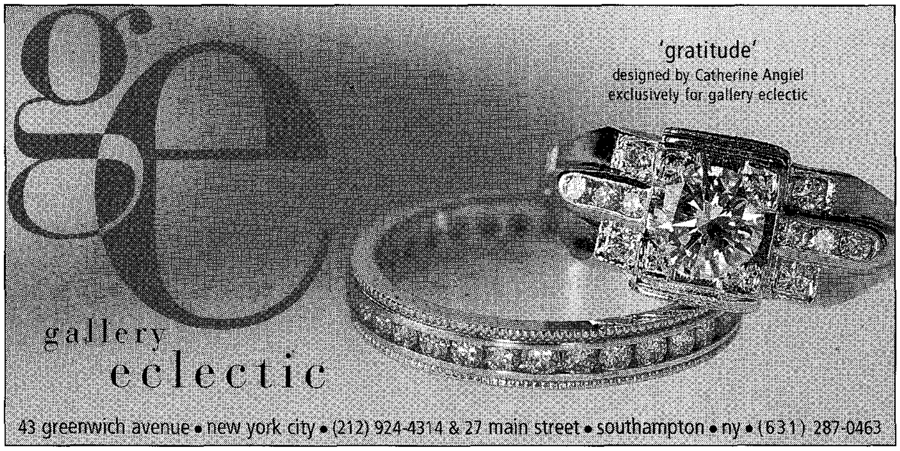

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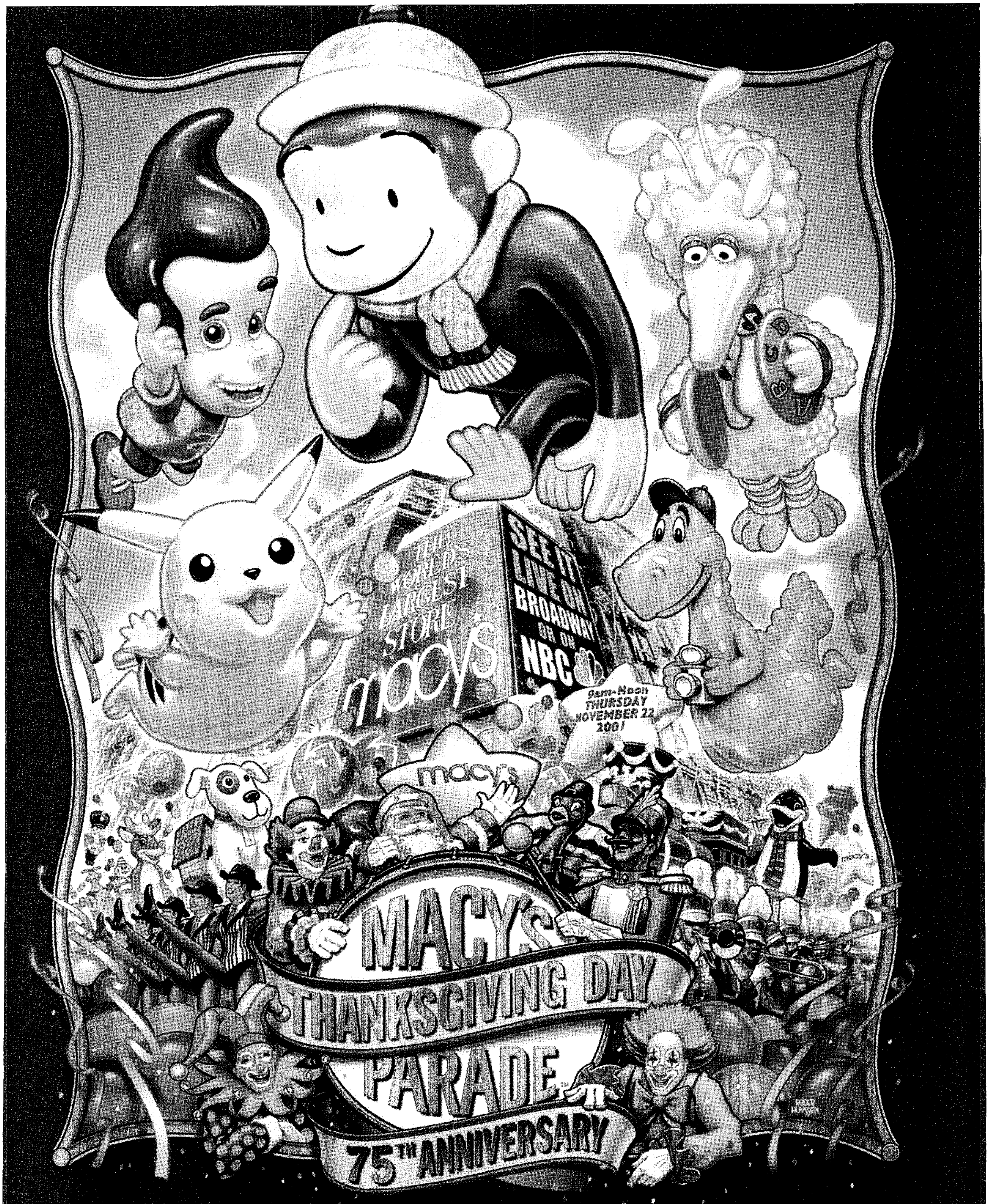
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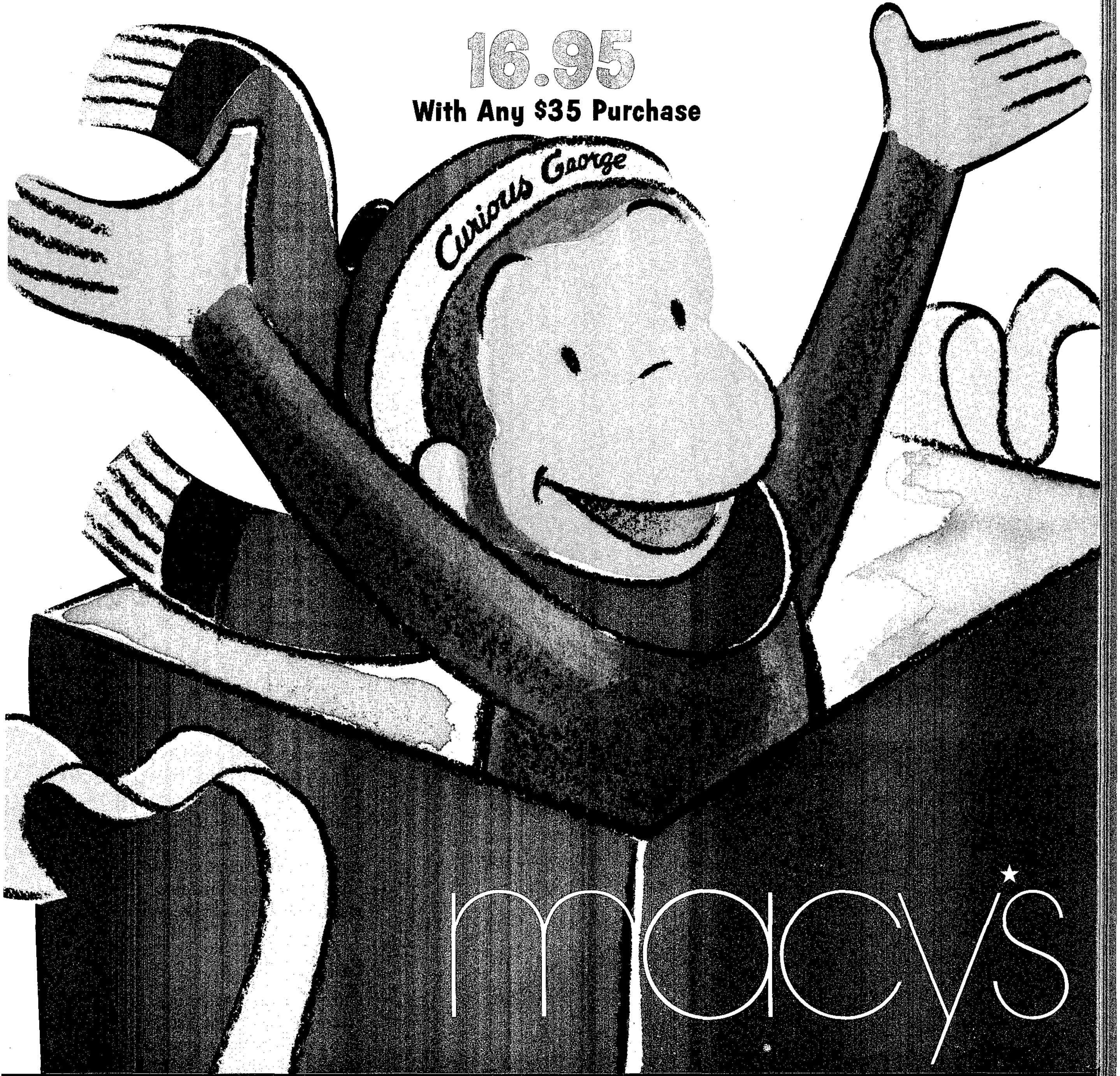

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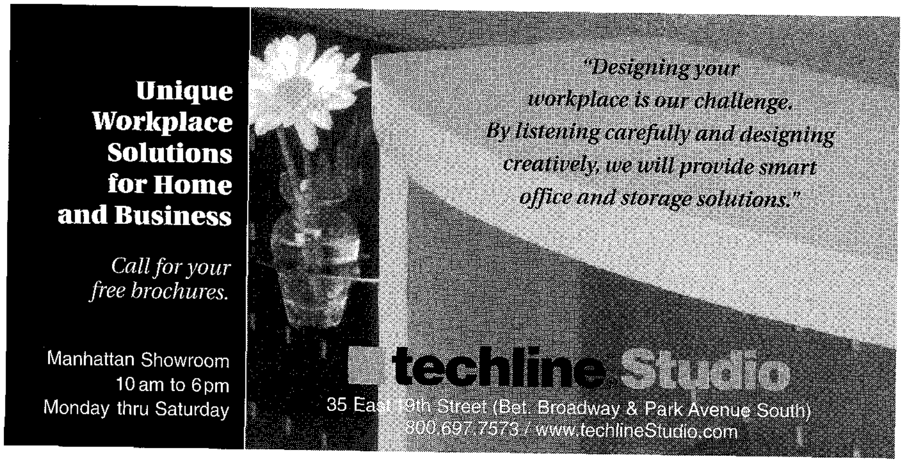

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Letters

> “Comfort can be found in many places outside of a church or temple—it can be found in the heart.”
>
> —Lauren Abbott

Without a Prayer

I take offense at Hillary Rosner’s flip comment that New Yorkers are not equipped to battle personal demons [“Deliver Us From Evil,” November 5]. Maybe her “personal journey” involves a day of pampering, but she would be wise not to assume the same of others. Let her walk a day in someone else’s shoes before she comes to such conclusions.

Janie L. Rosman, EASTCHESTER, N.Y.

In Hillary Rosner’s article, a self-described agnostic is quoted: “I definitely feel jealous of religious people right now. . . . Starbucks and Barnes & Noble don’t really do the trick.” I was stunned by the implication that if one doesn’t believe in God, the only thing to fall back on in times of distress is the distraction of shopping. This is shallow and untrue; as a self-described atheist, I rely on the trick of reaffirming my love of family and friends and my faith in the basic goodness of man. Comfort can be found in many places outside of a church or temple—it can be found in the heart. And contrary to what Rosner may imply, atheists and agnostics have them, too.

Lauren Abbott, MANHATTAN

Despite the IN GOD WE TRUST canard on our coins, not all New Yorkers are “scurrying to worship” or “longing for greater meaning” after September 11. There are many ways besides religion to cope with crises—despite the insistence otherwise by local houses of worship and by city, state, and federal officials whose speeches and prayer services frame recovery in religious language, deliberately excluding nonreligious citizens.

Josh Karpf, DIRECTOR, NEW YORK CITY ATHEISTS, MANHATTAN

Sail Away

During such a tumultuous time, your cover story about “Island Escapes” [November 5] was insensitive enough in itself, but to see the following on the “Contents” page

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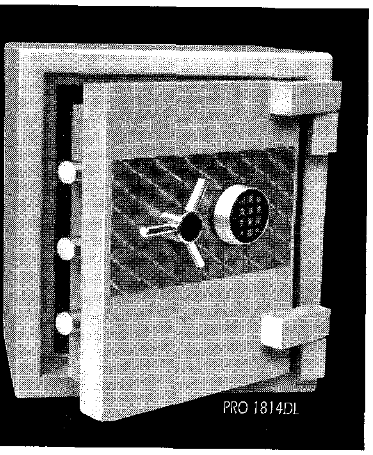

seemed even more offensive: "Taking a vacation is your civic duty." Civic duty, indeed! What an insult to the poor, unfortunate people who have suffered and lost so much. How many people do you think have the financial means, not to mention the inclination, to hop to a ritzy island resort and pretend that they are relaxing? Perhaps you should have given this idea to Robin Leach for a segment of *Lifestyles of the Rich and Famous.*

Charles Blackwell, MANHATTAN

Trash Talk

Michael Wolff's previous columns have made clear his disdain for Mike Bloomberg's candidacy. He now laments the free "pass" that Bloomberg has received when it comes to the lack of media scrutiny of three sexual-harassment suits brought against Bloomberg L.P. ["This Media Life: Full Bloom," November 5]. To give his account the gloss of truth, Wolff repeatedly says it is drawn directly from court "documents" and "papers." Everyone—including Wolff—knows that legal pleadings are not the same as facts. They are unsupported allegations that must be proven. To string allegations together and suggest that they are true simply because they "fit" with Bloomberg's Wall Street persona is unfair and irresponsible. Wolff may have a valid point to make, but above all he should know that responsible journalism deals with facts, not innuendo dressed up as the truth.

Mike Osnato, *MANHATTAN*

Safety First

"Gotham: Baby Talk," by Sarah Bernard [October 29], predicts a baby-boomlet in the wake of the World Trade Center tragedy, owing in part to "more people . . . having unprotected sex" and "throwing caution to the wind." I was therefore disappointed that in noting this rise in sexual activity, your story did not also remind New Yorkers that in the aftermath of September 11, we need to take care of ourselves—especially when it comes to our health. While the tragic events dwarf many of our daily concerns, sexually transmitted diseases, including HIV/AIDS, and unintended pregnancies remain very real threats to New Yorkers' well-being and can be prevented by practicing safer sex. Where we can, we owe it to ourselves and others to take care by taking prevention seriously.

Joan Malin, CEO, PLANNED PARENTHOOD OF NEW YORK CITY
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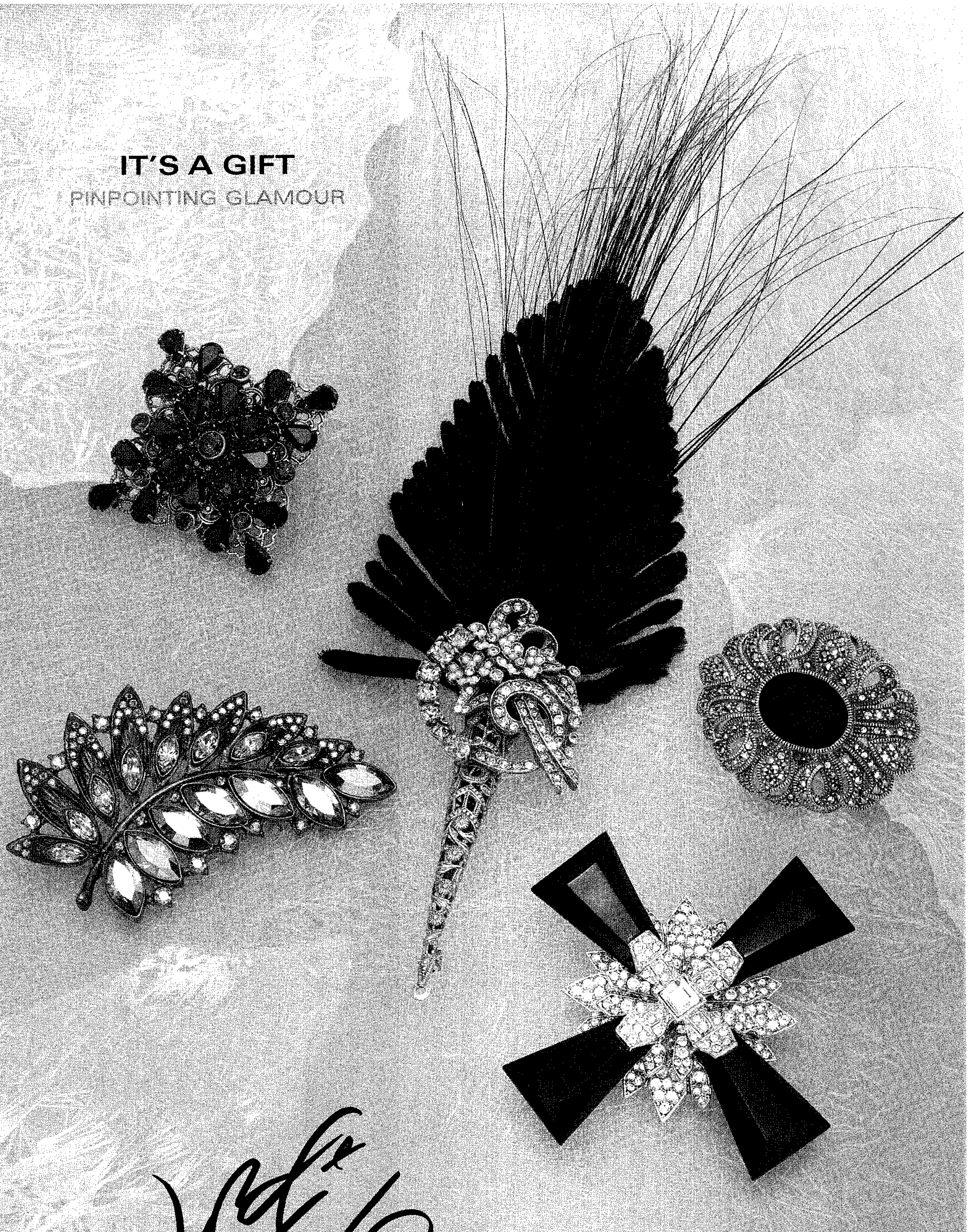

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Millennium Automotive Group
Edison
Ray Catena Motor Car Corp.
Englewood
Benzel-Busch Motor Car Corp.
Fairfield
Globe Motor Car Co.
Freehold
David Michael Motor Car Corp.
Lawrenceville
Mercedes-Benz of Princeton
Little Silver
Contemporary Motor Cars, Inc.
Morristown
Mercedes-Benz of Morristown
Newton
Intercar, Inc.
Paramus
Prestige Motors, Inc.
CONNECTICUT
Fairfield
Mercedes-Benz of Fairfield
Greenwich
Mercedes-Benz of Greenwich

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Government Benefits

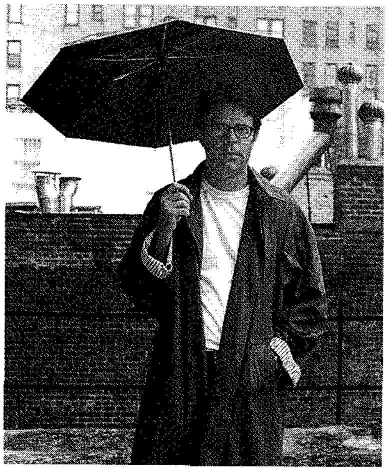
Your article on the desirability of dating doctors has it all wrong ["Gotham: Doctor Love," by Amy Larocca, October 29]. What you want to do is date a congressman or a senator. They have haz-mat clothing, gas masks, all the drugs and vaccinations you could possibly want, and, better yet, they could show you which way to run.

Lorna Gladstone, MCLEAN, VA.

Author! Author!

Am I the only one irked by all the chiding Jonathan Franzen has received for admitting he was conflicted about his novel being selected by the Oprah Book Club ["Gotham: Jonathan Franzen's Story of O," by Sarah Bernard, November 5]? What is his sin? Honesty? He stated the obvious: that the staff of *The Oprah Winfrey Show* should probably not be the gatekeepers for quality literature in America. Yes, his fellow authors make the obvious case that her influence has been positive overall for literature. But to me, as someone who recently read *The Corrections,* one thing seems missing from this literary scandal: mention of the fact that his book is one of the best novels of this generation. If anyone needs publicity advice, it's Oprah. Someone should tell her not to punish an author for being as honest as she hopes the guests on her show will be. Now, *there's* a correction I'd like to see.

Judah Domke, BROOKLYN



WEATHERING THE STORM: Jonathan Franzen.

Saving Simon

As a theater critic, John Simon seems to take his title too seriously, since it appears that he does little in most of his reviews except criticize. His review of *Mamma Mia!* ["Theater: Greek to Me," October 29] missed the whole point—while Mr. Simon states that writing the play to fit the music was like finding a button and then having a suit made to match, he might consider that the "button" is intriguing enough to justify the effort and expense. *Mamma Mia!* is simply a fun play; and right now, especially with recent events, we need all the light escape we can get. If Mr. Simon can't let his hair down and have fun, perhaps he should review a play he can better identify with—*The Misanthrope.*

Mauree Miller, WYNNEWOOD, PA.

The Name Game

The confusion resulting from the similarity of the names of Craft and Kraft restaurants ["Cue Restaurants: Small Craft Advisory," by Rob Patronite, October 29] takes me back. Forty years ago, I occasionally ate at a small restaurant on East 34th Street run by Estonian refugees where for $2.50 I enjoyed a four-course dinner of home-cooked food. The only diversion from the otherwise colorless décor was the proprietor frequently answering the phone with a gruff "we do not take reservations" and hanging up. How could someone confuse my 4 Seasons Restaurant with The Four Seasons uptown?

David Lubell,
BRIARCLIFF MANOR, N.Y.

Begs to Differ

If Ed Koch and Al D'Amato think "Dubya" has risen to the occasion, they are not living in the same country I am ["Gotham: I'm Right, You're Wrong," November 5]. Bailouts and tax giveaways to corporations—combined with the refusal to federalize airport security, protect postal workers, project a single, unified message, and work more closely with the U.N.—are leading to what is known as a clusterf--k. Bush wasn't elected, and he isn't up to the job. Koch and D'Amato's blustering and Al Gore–bashing won't change it.

Rosie M. Gregory,
NASHVILLE, TENN.

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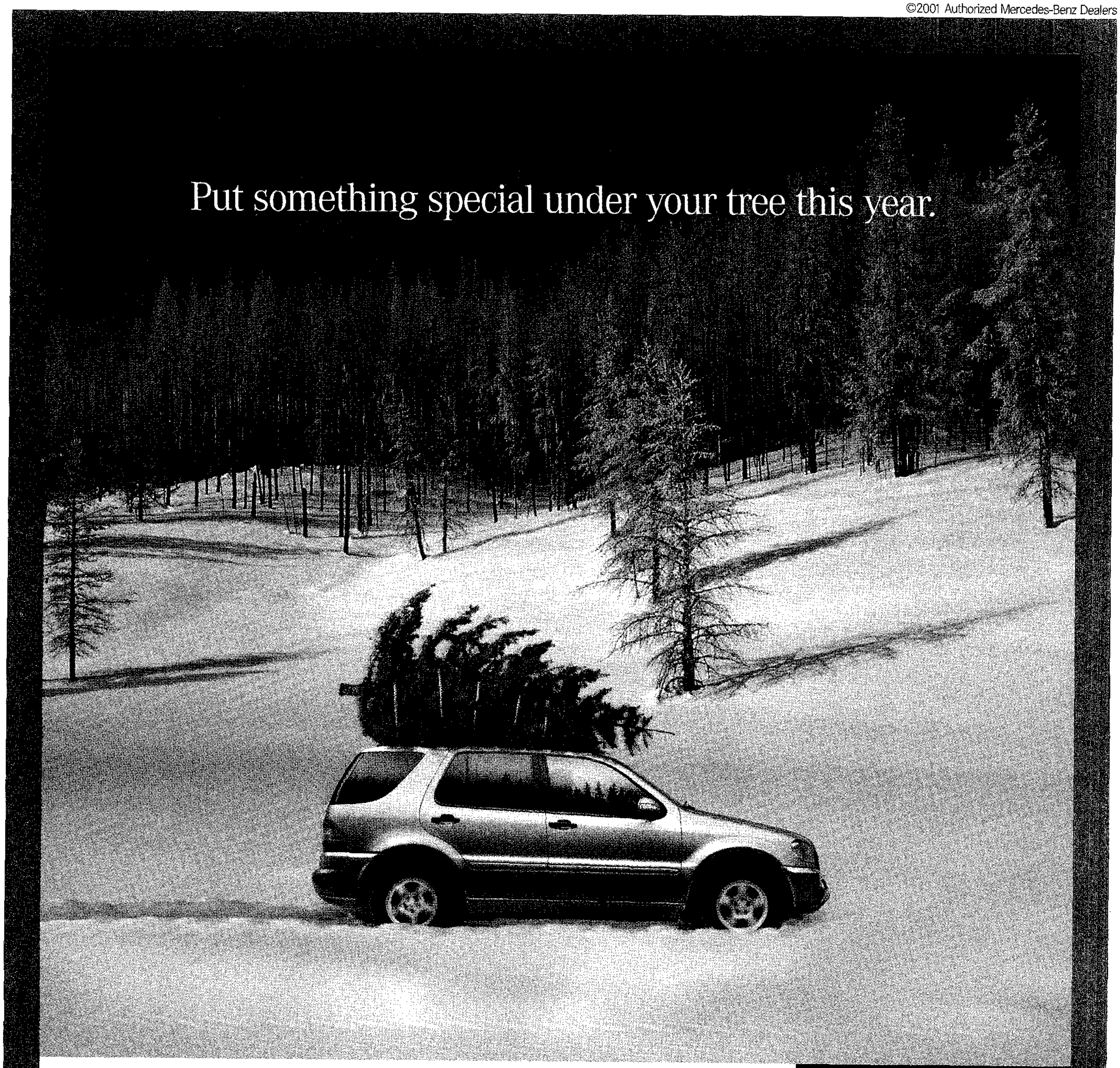

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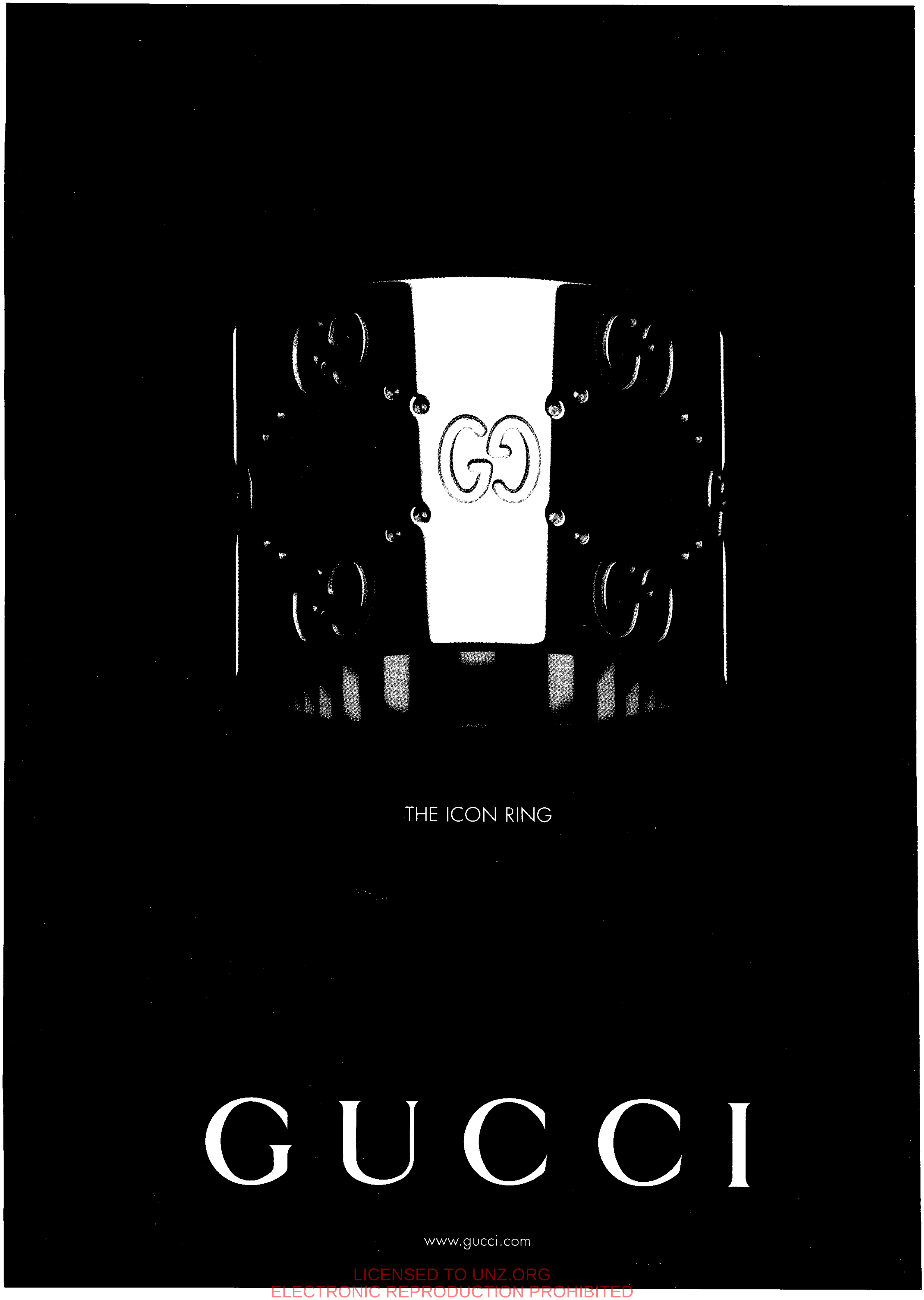
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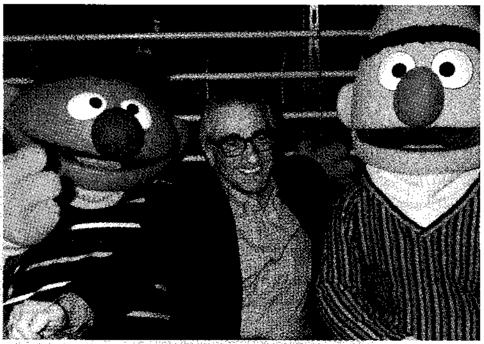
Intelligencer

By Marc S. Malkin

Maura Moynihan's Passage to India

Maura Moynihan—the free-spirited expat daughter of ex-senator and former ambassador to India **Daniel Patrick Moynihan**—tells us she's breaking into the Asian pop-music market. "My music videos are in heavy rotation on Asian music TV," Moynihan writes us in an e-mail from Bangladesh. "I went to Bombay last May and met the whole MTV crowd there and will soon be airing my videos with them." The videos, shot in Nepal, were for songs from her CD *Yoga Hotel,* which she describes as a combination of "rock, funk, and Hindi pop." Moynihan fronted a band called Maura and the Mirrors in her Palladium days and sings in English, French, Italian, Hindi, Nepali, and Tibetan. If all else fails, Moynihan still has her South Asian–inspired clothing line, Choli, selling at Portantina on Madison Avenue. While in Bangladesh, she's buying saris for the collection, which she plans to rename Sosari.

Scorsese: Are You Singin' to Me?

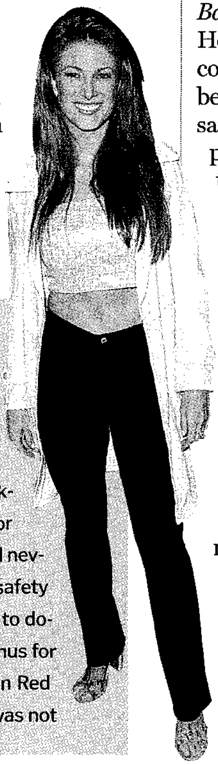


We hear tough-guy director **Martin Scorsese** is shifting his focus from *Mean Streets* to *Sesame Street.* At last week's launch of Music Works—a SesameStreet.com and AOL initiative aimed at encouraging children to explore music—at Madison Square Garden, Scorsese showed up with his toddler daughter, **Francesca**. Video camera in hand, the proud father got into the spirit of the event—also attended by **Jamie-Lynn Sigler**, **Ricki Lake** and her sons **Milo** and **Owen**, and **Alexandre Von Furstenberg** and his daughter, **Talita**—by filming kids as they frolicked with Elmo, Big Bird, Rosita, and Bert and Ernie. After getting into the act himself, warbling along to such tunes as "Sing" (as in "Sing, sing a song") and the *Sesame Street* classic "Sunny Days," the 59-year-old director approached Children's Television Workshop CEO **Gary Knell** and asked to be on the show. "We'd be absolutely thrilled to have him," Knell tells us. "**Robert De Niro** was on the show last year teaching Elmo acting techniques, so Marty could either follow up on that skit or maybe he could direct one of the characters. . . . He can pretty much pick any Muppet he wants." Knell says he hopes to get Scorsese on by next season.

V Editor's *Bazaar* Twist

Don't be surprised if *Harper's Bazaar* and downtown fashion bible *V* start looking awfully similar now that *V* editor **Stephen Gan** has taken on the added responsibility of being *Bazaar's* creative director. More than one insider has informed us that upon receiving his *Bazaar* post this summer, Gan, with editor **Glenda Bailey**, pulled a fashion shoot from the Hearst flagship title and replaced it with one originally produced for *V.* The published spread—shot by photographer **David Armstrong** and featuring a gamut of haute couture threads, from Versace and Christian Lacroix to Chanel and Yves Saint Laurent—appeared in *Bazaar's* October issue, which, though they're not listed on the masthead, both Gan and Bailey oversaw (the recently appointed duo's first official issue is November's). In addition, fashion insiders are chattering about the possibility of further overlaps, with rumors of photographers shooting for both *V* and *Bazaar* on the same day. A Hearst rep would neither confirm nor deny the stories because Gan was in Paris but said, "There are a handful of photographers with a level of talent that meets *Harper's Bazaar's* needs. It is common for them to juggle a number of jobs at once and still be able to produce a repertoire of work that is truly diverse."

Angie Everhart's Got Nothing to Fear



You won't see **Angie Everhart** competing against **Donny Osmond, Kelly Preston, Coolio, Joanie "Chyna" Laurer**, and *Baywatch* stars **David Hasselhoff** and **Brooke Burns** when the celebrity edition of *Fear Factor* airs on November 27. On the day of the taping, Everhart was overheard talking about how she had recently gone skydiving only six months after undergoing back surgery. When producers expressed their concern, Everhart insisted she had included her medical history in the required paperwork. But the producers weren't taking any chances. They apologized for the confusion and sent Everhart on her way. A rep for the show confirmed the story, saying, "Even if decisions have to be made last-minute, we will never allow a participant to proceed with a stunt that doesn't fit within the show's strict safety guidelines." But Everhart isn't letting her time and effort go to waste. Because NBC agreed to donate $25,000 in each contestant's name to a charity of his or her choice with a $25,000 bonus for the winner, Everhart has asked the producers to make a donation in her name to American Red Cross anyway, says our source. Everhart's rep declined to comment. The show rep said he was not aware of Everhart's request and said NBC had no plans to make the donation.

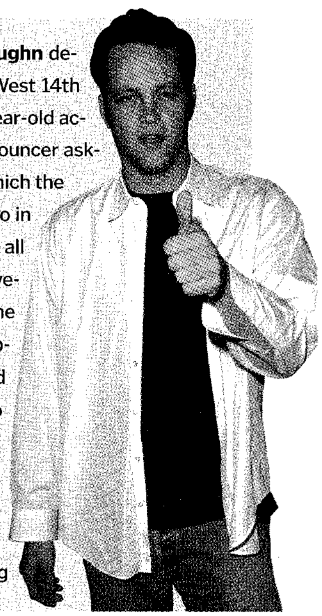
Tribeca Grand: Oh No, Not Mao!

The staff at the Tribeca Grand Hotel got a shock recently when a man drove up and unloaded a ten-foot-high fiberglass statue of a Mao Tse-tung jacket on the street in front of the lobby entrance. The "gift" came courtesy of TriBeCa gallery owner **Ethan Cohen**, who

PHOTOGRAPHS: TOP, SYLVAIN GABOURY/DMI; BOTTOM, FITZROY BARRETT/GLOBE PHOTOS.

specializes in avant-garde Chinese artists. When hotel staff told him the statue—**Sui Jianguo**'s *The Legacy Mantle*—had to go, Cohen insisted he had gotten prior approval from the promotions department. A rep for the hotel, however, tells us that although Cohen left a couple of messages in the past month about promotional opportunities, no one ever talked to him about the sculpture. Though tourists seemed to enjoy taking their picture with the artwork, the hotel rounded up five of its doormen and had them carry it back to Cohen's gallery, about a block away. A gallery rep admitted that the hotel hadn't responded to their press kit but insisted that the piece was meant to stay outside for only one night. "The statue arrived at the gallery, but it was too big to fit through our door, so we left it there. . . . We were hoping that they would want to keep it inside for longer."

Vince Vaughn Plays the Village Idiot



Patrons of the Village Idiot were less than amused recently when **Vince Vaughn** decided to shake up a can of Pabst Blue Ribbon and spray it throughout the West 14th Street pub. An eyewitness tells us that an irritated bouncer grabbed the 31-year-old actor by the shirt and escorted him out. A female staff member followed the bouncer asking, "Did you know who that was? You shouldn't have thrown him out." To which the bouncer responded, "I don't care. Nobody does that in my bar." Vaughn—who in May was ordered by a judge to undergo alcohol counseling and banned from all Wilmington, North Carolina, watering holes after being arrested for his involvement in a bar brawl—was eventually allowed back in, but not long after he apologized to the bouncer, he lost his composure again. "He had another Pabst Blue Ribbon in one hand and a full pint of some other beer in the other, and he was just spilling it all over himself," our spy reports. Finally, Vaughn had to be dragged out to the sidewalk by an unidentified brunette: "She was like, 'Okay, you're acting like a jerk, pull yourself together.' " Vaughn's rep insists that it wasn't Vaughn who was thrown out, but some other, unknown gentleman who had been complaining about being splashed by water that a bartender was spraying on Vaughn and a friend: "There was no beer being sprayed. Vince was just dancing and playing with the waitress."

Star Jones's Cheap Chic

It's nice to know that **Star Jones** still buys off the rack—sort of. One of our tipsters overheard Jones at **Denise Rich**'s Denim and Diamonds benefit for the G&P Foundation for Cancer Research at Planet Hollywood bragging to several women that she was wearing $3 million worth of Vivid Collection diamonds "with a Lane Bryant jacket that cost $29.99." But later on, Jones told our source that she had made a few alterations—including lining the inside of the jacket with several thousand dollars' worth of camel-colored sheared mink by celebrity furrier **Dennis Basso**.

SHADY BUSINESS: Believe it or not, **Anna Wintour** can laugh at herself. The *Vogue* editor was sitting at a front-row table during last week's annual fund-raiser for the Hetrick-Martin Institute, a nonprofit group for gay youth, when the night's emcee, actor-comedian **Mario Cantone**, took one look at her and cracked, "Anna, why are you wearing your sunglasses inside?" Wintour smiled and laughed—as did her tablemates, Oscar winner **Hilary Swank** and her hubby, **Chad Lowe**, and makeup artist **Kevin Aucoin**—and actually took her glasses off. But alas, she put them back on within minutes.

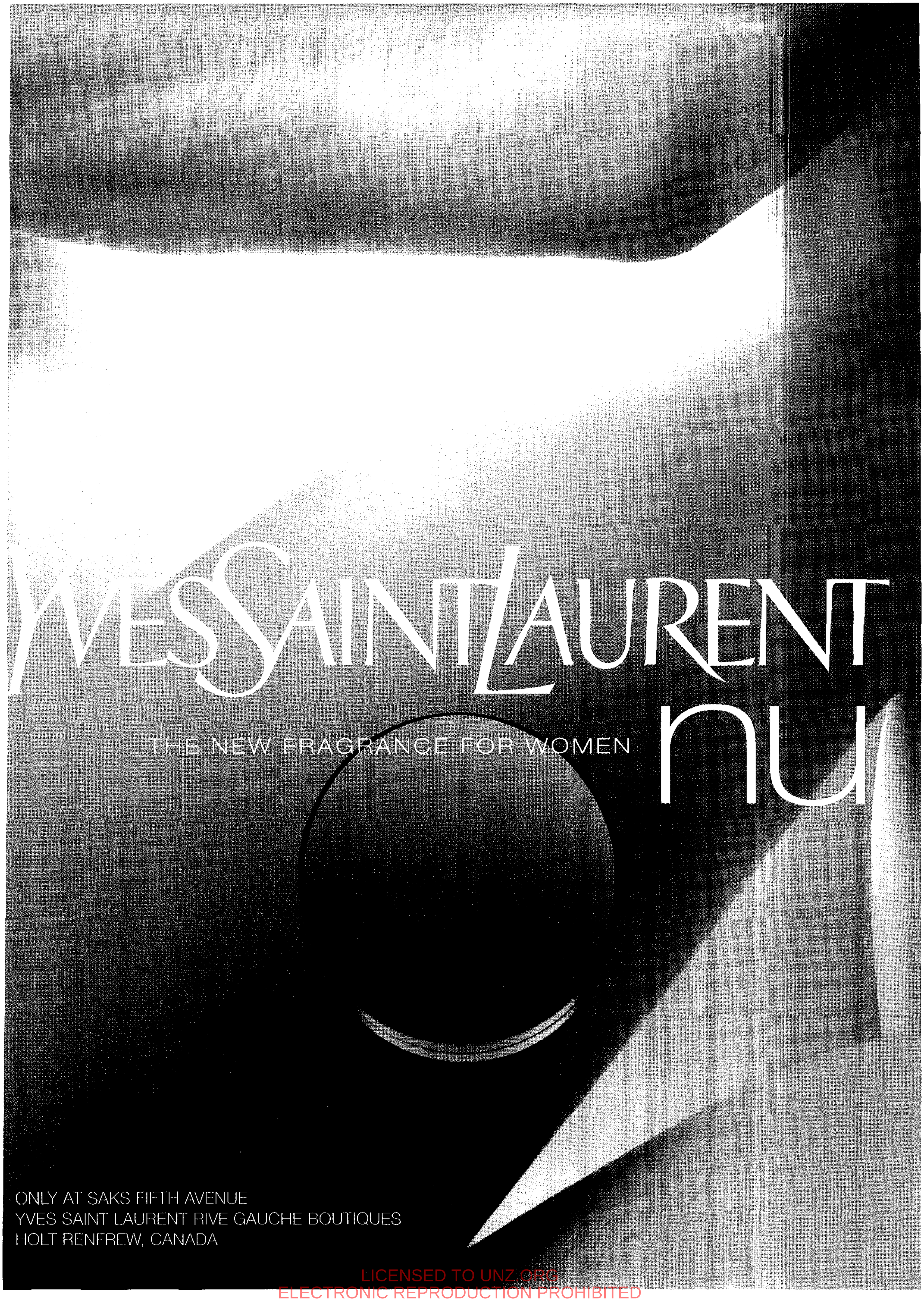
THE GOOD FIGHT: World Wrestling Federation owner **Vince McMahon**'s wife, **Linda**, visited **Rudy Giuliani**'s office recently to donate $1 million to the Twin Towers Fund just days after the McMahons and **The Rock** hosted a brunch at the World restaurant in Times Square for 1,200 children and family members of missing World Trade Center victims.

Celebs Check In to Help New York Hotels

Whoopi Goldberg, **Charlie Sheen**, **Bernadette Peters**, **Fran Drescher**, and **Drew Nieporent** are just a few of the boldfaced names who have taken part in a new campaign to save New York's tourist industry. When you call a hotel, instead of being subjected to Muzak, you may be hearing messages from one of these or the other fourteen celebs who pitched in to help bolster tourism. "Look, you come here and stay in one of these fine hotels, dine in one of the thousands of amazing restaurants, go to a jazz club or a piano bar or a Broadway show," Goldberg coos in her message. "And by doing this, you'll get a great time and great memories. And somebody here gets to keep doing what they do. The chef gets to cook. The actor gets to act. . . . I think you get the picture." The Metropolitan, Flatotel, the Doral Park Avenue, the Marriott Marquis, the Rihga Royal, and Inter-Continental are a few of the hotels that are already playing the tapes. **Michael Fazio**, concierge at Inter-Continental, came up with the idea after receiving a barrage of cancellations in September. Fazio even got a firefighter—**Dennis Banach** from Ladder 125 in Jamaica, Queens—to record one of the twenty-second spots.

With Catherine Townsend and Aric Chen.

PHOTOGRAPHS: CLOCKWISE FROM TOP RIGHT, STEVE GRANITZ/RETNA; KATHRYN INDIEK/IMAGE DIRECT; JOHN SPELLMAN/RETNA; KEVIN MAZUR/WIREIMAGE.COM.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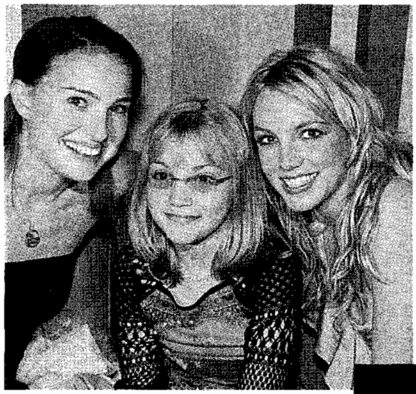
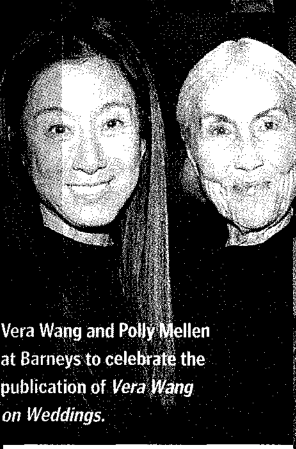
Scene

Mike Bloomberg, Paul T. Williams Jr., and Byron Lewis at the One Hundred Black Men dinner.

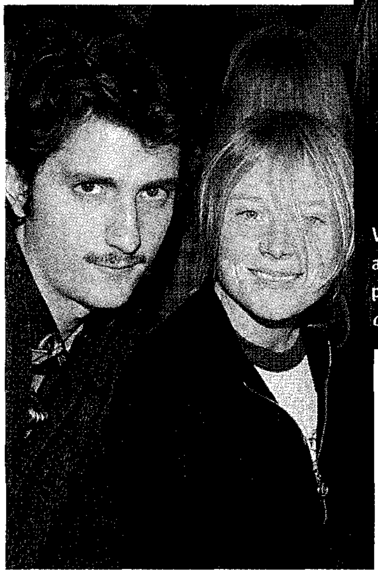


Natalie Portman with Jamie Lynn and Britney Spears at Centro-Fly celebrating the release of Britney's new album.

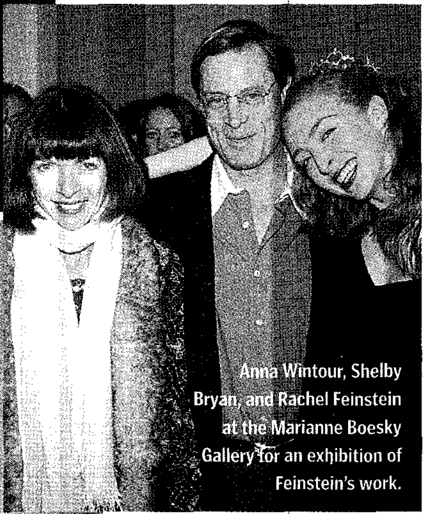
Jeanne Moreau at the Alliance Francaise Trophée Arts Gala in her honor.



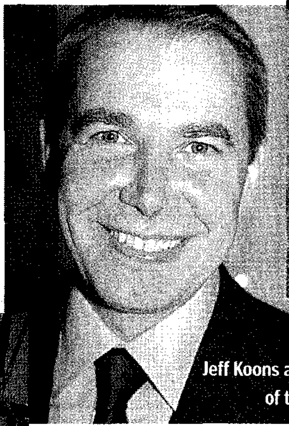
Vera Wang and Polly Mellen at Barneys to celebrate the publication of *Vera Wang on Weddings*.



Gabe Moltedo and Luella Bartley at Madison Square Garden for the 118th National Horse Show.



Anna Wintour, Shelby Bryan, and Rachel Feinstein at the Marianne Boesky Gallery for an exhibition of Feinstein's work.



Jeff Koons at Doctors of the World.

Star Jones, Ivana Trump, Eartha Kitt, and Denise Rich at Planet Hollywood for Denim & Diamonds, benefiting the G & P Foundation for Cancer Research.

Kevin Bacon, Marian Wright Edelman, Gregory Hines, and Herb Scannell at the Children's Defense Fund "Beat the Odds" National Benefit.

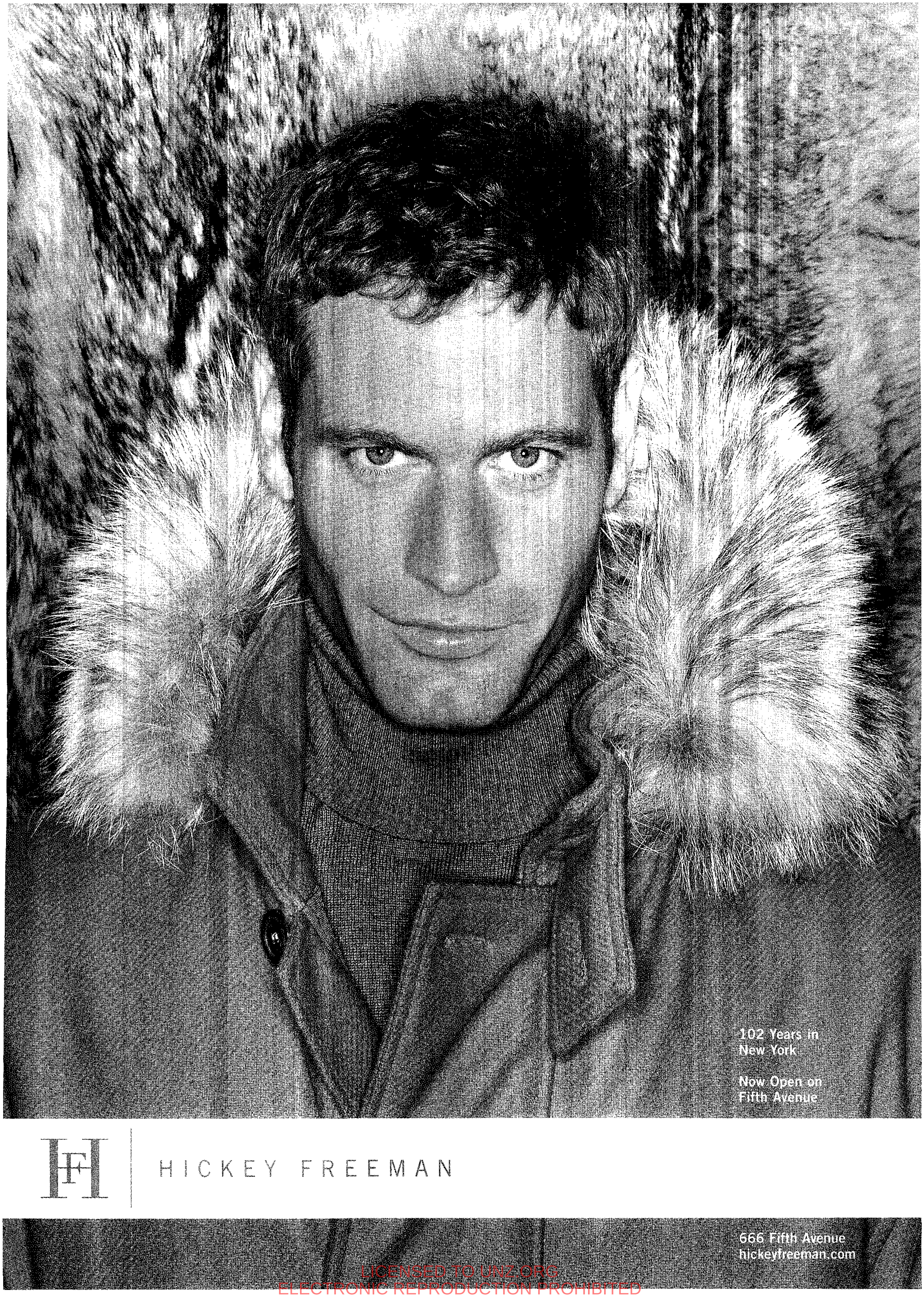
Black Power Party

Cries of "My brother!" greeted **Howard Rubenstein** on November 8 as he joined actor and director **Charles S. Dutton** and *Black Enterprise* publisher **Earl G. Graves** at One Hundred Black Men's annual benefit dinner. The P.R. king recounted his experiences as a Crown Heights peace negotiator and the only male member of One Hundred Black Women, causing former Lincoln Center head **Gordon Davis** to reply, "Oh yes, Howard is one of New York's leading black men." Soon, **Mike Bloomberg** arrived, stopping briefly to give **Al Sharpton** a back-slap and handshake. "At least we said we're gonna sit down and talk," Sharpton said afterward. "He and I talking for five minutes is longer than Giuliani and I talked in eight years." JADA YUAN

Lip Service

For the annual Doctors of the World benefit on November 12, **Chuck Close** wanted to donate works appropriate to the occasion: side-by-side photos of a naked man and a pregnant naked woman, their heads cropped out of the frame. "I wanted something that would work well on both a gynecologist's and a urologist's wall," Close explained, as **Michael Fuchs**, **Jeff Koons**, and **Richard Holbrooke** funneled into the Puck Building. "I didn't think about any of that," said **Robert Rauschenberg**, another art donor, who was at a table with **Glenn Close** and **David Dinkins**. Reaching for a young lady at his side, Rauschenberg added: "But I think of other things, lots of things." With that, he brought her hand to his lips. DAVID AMSDEN

Photographs
by Patrick McMullan



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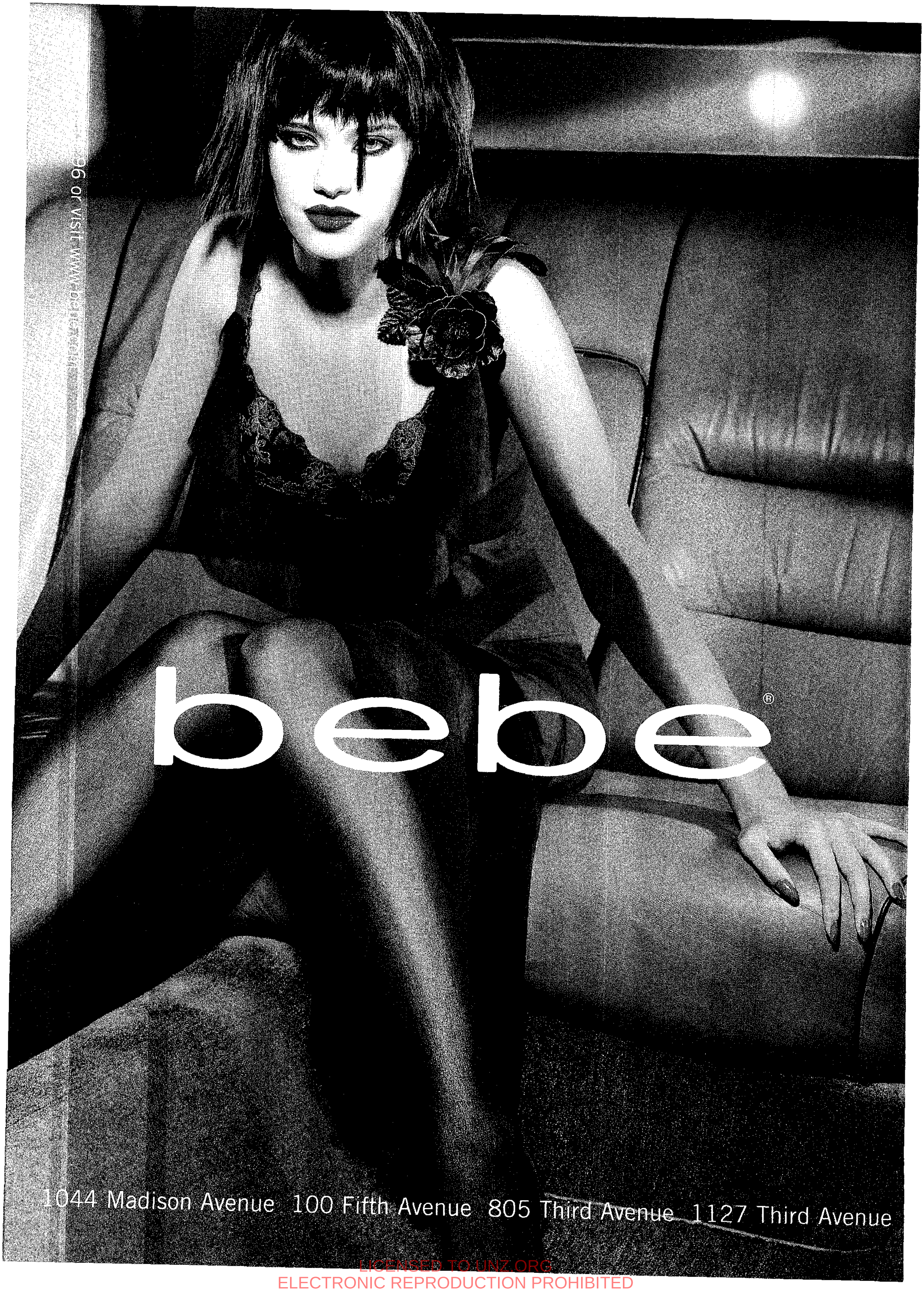

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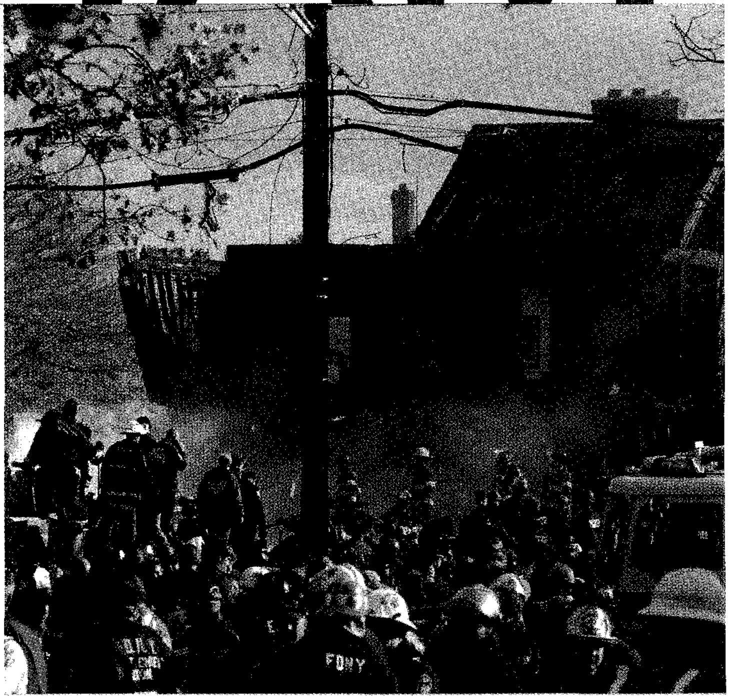
GOTHAM

Life in the New City

The Sequel

The fog of war comes to Rockaway Beach, Queens. By Michael Wolff



The crash of flight 587 in Belle Harbor, Queens, was: (a) less of an event because of September 11? (b) a more fearful event because of September 11?

It's less—although it's among the biggest plane crashes in city history—because we're already half-mobilized for disaster. This catastrophe is not, we understand, nearly as catastrophic as catastrophes can get. Everything is relative.

But it's more fearful than it might otherwise have been—it will disrupt travel more, it will get talked about in more people's therapy sessions, it will surely form a subtext of conspiracy theory—because it's an event in the new narrative of terror. It's the next twist.

Then again, it's *just* another twist. Oh, we can handle this, the mayor said.

War—we, who know absolutely nothing about war, are starting to learn—is about perception.

The idea that truth is the first casualty of war has always seemed to imply that governments and military personnel and security people and the press lie, which of course they do. But the bigger truth problem may be of a cognitive order, or disorder.

We close New York—all area airports, all bridges and tunnels, outbound and incoming (we all now know this language). We evacuate the Empire State Building. We go on level-one alert when things go bump in the night. Then, too, we replay *the* event. The event. The mayor—the mayor with his uniformed-services cap of choice. The police chief. The get-me-in-the-picture-too governor. Add to that Congressman Anthony Weiner, on his home turf, one of the real up-and-coming press hounds in the city. The gang's all here. It's comforting—we can do disaster.

On the other hand, just as we once more accept the hard truth that the world has changed forever, that we are now, formally, in a world of sudden horrific disasters, we get lulled by the repetitions, the descriptions, the pictures—it's just like an ordinary plane crash, most of us started to feel.

But there are, in that last sentence, two perceptual fallacies. There are no ordinary jumbo-jet crashes at major metropolitan airports. When it happens, it's news of the highest order. It's international-level news. And such an event doesn't lull anyone. A big plane crash breaks through the news clutter. What's more, this one, with its dubious provenance, should be really up there, flight-800 caliber. Lockerbie.

So what is it? All or nothing?

That we're emotionally numb is, arguably, both cause and effect here. We just can't feel events properly. We can't rank them because the catastrophe bar, the violence-and-mayhem standard, has been set so high. Something similar happened with crime two generations ago. Random violence went from a major news event to a part of the daily fabric of urban life. The perceptual phenomenon was that at the same time that crime became more consequential, it became less consequential.

In our inability to differentiate, we dump everything into the same story, making the plot so thick we'll never be able to unravel it.

Anthrax, which is now a major chapter of the titanic clash of cultures and the ensuing Islamic bioterror war, actually may be a story about a right-wing nut from New Jersey. We've consolidated our paranoia. At the same time, in some compensatory process, we trivialize it.

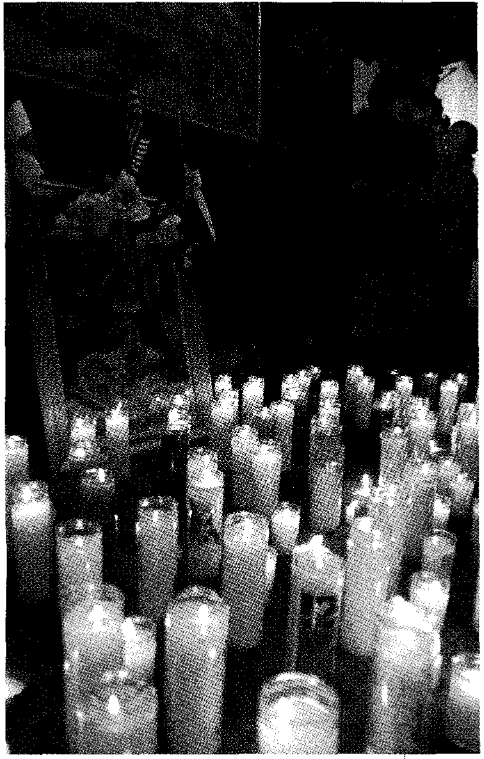
Just now, an e-mail crosses my screen from a colleague who finds the present NTSB (we're really getting to know our acronyms) estimation of mechanical failure on flight 587 "not credible." Attached is a piece from *Salon* about shoulder-launched missiles. They are "cheap, portable, and deadly against lumbering commercial jets," says *Salon*, adding that "terrorists in the U.S. may already have them." Is this possible? I have no idea. Is it plausible that someone is launching a missile from a backyard in Queens? It is not.

In war, or in what we perceive to be war, we muddle the emotions as well as the facts. In our altered state, we're really not to be trusted.

PHOTOGRAPH BY HELAYNE SEIDMAN.

Grief—and the Governor—Come Uptown

The convergence was awful and random. But when American Airlines flight 587 went down, the lives of more than 200 Dominican immigrants ended in the middle of a Queens neighborhood of second-generation Irish and Italian cops and firefighters represented by a Jewish congressman—the new New York colliding tragically with the old.



Immediately, the official talk was of the unity of the victims, no matter their borough or ethnicity. On the streets of Washington Heights, though, there is considerable doubt about how public sympathy and practical support will be apportioned. There's also deep skepticism about the rush to declare the crash an accident.

In the 181st Street subway station, the front door of Alexandra's Fashions is covered with family snapshots of a smiling young woman. Below them spreads an improvised shrine of candles and roses. The store's manager, Nieves Mason, 36 and the mother of one son, had been on flight 587.

Upstairs, at the corner of 181st and St. Nicholas Avenue, Governor George Pataki suddenly appears and takes a few questions. He'd largely ceded the spotlight to Mayor Giuliani in the aftermath of the World Trade Center attack, but with a gubernatorial election less than a year away, he's been much more aggressively high-profile since last Monday's crash. Pataki's eagerness to appear in charge draws some heat: His press-conference statement, hours after the disaster, that flight 587's pilot intentionally dumped fuel blindsides other officials—and proves to be flat wrong.

The next night, Pataki comes uptown at the suggestion of the state assemblyman for Washington Heights, Adriano Espaillat, a Democrat who's picked up on the neighborhood's disquiet. The governor can count as well as any politician. Two weeks ago, Washington Heights gave the Republican mayor-elect, Mike Bloomberg, a surprising 42 percent of its votes.

Calculation aside, there's something undeniably stirring about Pataki ambling around for 45 minutes, towering over stunned pedestrians. He darts away from his bodyguards to chat with homeboys in their Rocawear; he grabs the hand of a startled Pakistani newsstand worker, a woman in full Muslim headdress. Then he pops into a 24-hour laundromat, where two women are folding pants. The governor points at the clothes and says, stiffly, "Todos limpios, sí?" The women nod and smile, baffled and charmed.

Pataki and company settle in for dinner at Caridad; across the street is Rivas Travel, which sold twenty tickets for the fateful flight. "We're going to try to do what we did for World Trade Center families," Pataki says. "They'll need hugs and prayers, but we know there will also be economic difficulties." What about state money to help the victims' families? "Well, that's hard to say," Pataki says, turning to his plaintains.

Rafael Ulloa, 41, and his wife, Nurys, have one daughter in college and a second in high school; in early September, Ulloa began expanding his photo store at 181st and Broadway. Business has shriveled since September 11, and Ulloa is appealing to his landlord for a break on the rent. "Nobody's happy," Ulloa says. "Nobody's going to be spending money. It's great that the governor came to show that he feels sorry. But we'll have to wait and see if there's more to it than just handshakes."

CHRIS SMITH

Who's Checking Your Bags?

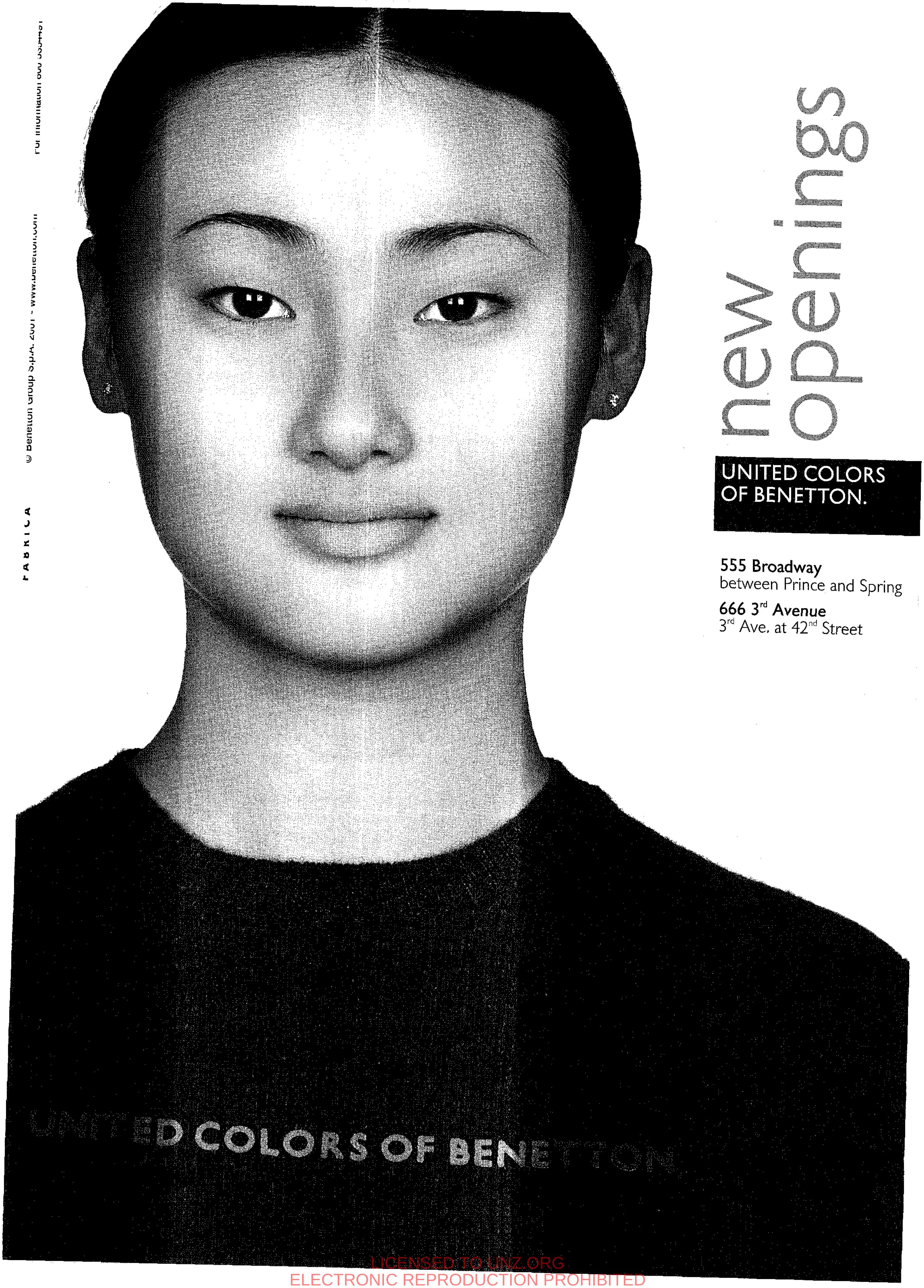
The tragedy of American Airlines flight 587—whatever brought it down—raises an unsettling question: Just how easily *could* explosives end up onboard? The answer is not so reassuring: Checked baggage on flights leaving Kennedy, for the most part, makes it on the plane without so much as a sniff from a well-trained dog.

Until September 11, the number of checked bags screened on domestic airlines hovered at a dismally low 3 percent. The checked baggage that did get screened belonged to passengers whose travel patterns raised a red flag. "But that's only effective for as long as the profile remains a secret," says Bob Monetti, whose son died on PanAm 103, and who's now a security consultant for the FAA. "Now we all know that if you use cash or buy a one-way ticket, that's part of the profile—nobody's going to try that." Since September 11, airlines have "greatly increased" the number of passengers whose checked baggage is randomly screened, claims the FAA, but the Department of Transportation puts the figure at less than 10 percent. Once a bag has been pulled aside for inspection, a machine that's essentially a CAT scan for luggage sets off an alarm if materials with the density of explosives pass by (apparently salamis qualify, as do plastic ski boots, dense wads of money, and fruitcakes, among many other things). Trained personnel then check the screen and possibly inspect bags by hand, in the presence of the passenger.

At Kennedy, only in Terminal One is every piece of checked baggage screened, at the insistence of airlines that operate there (such as Japan Airlines and Air France). The FAA is currently making a push to get 100 percent of baggage screened by the year 2004, but until now, the machines have been used sparingly, for fear of delays from all those false-positive salamis. One of the few states in the country that's already established 100 percent bag screening is Hawaii, but that's to guard against what must have once seemed like the biggest threat: contraband agriculture.

SUSAN DOMINUS

PHOTOGRAPH BY HELAYNE SEIDMAN.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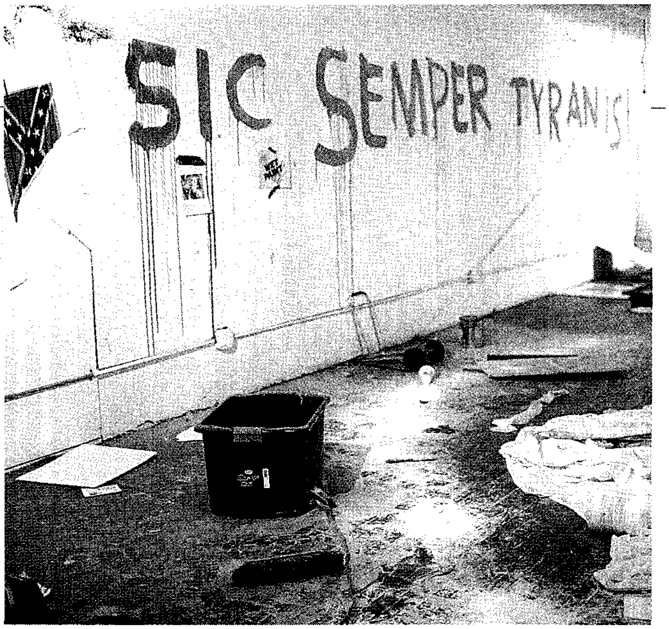

Josh Harris's New "Quiet" Riot

When we last left Josh Harris—the once high-flying head of dot-bomb Pseudo—he had shut down his exhibitionist Web experiment, "We Live in Public," abandoned his loft in TriBeCa, and retreated upstate to tend apple orchards. But Manhattan real estate, Harris should have known, has a way of exerting a powerful and dangerous hold on all those who once possessed it. And friends made in the exuberant daze of the boom years are not necessarily the friends you want on the way down. Now a battle is brewing over the dregs of the Internet era—a vandalized basement in the building where Harris staged some of his most memorable late-nineties excesses.

Trouble has come in the form of former Harris protégé Michael Auerbach, who recently issued a press release (not exactly newsworthy, it must be said) titled "Josh Harris' 15 Minutes Are Up." Last winter, Harris turned over his leases in 353 Broadway and his Webcam technology to Auerbach, who hoped to sell DIY kits of Weliveinpublic.com—which broadcast everything Harris and his then-girlfriend did in their loft. (Auerbach's since given up on the idea and opened a café instead.) It was a non-cash deal, with Harris getting a stake in Auerbach's company, Panopticon.

So far, so amicable—except for the matter of two tenants who Auerbach says are Harris's responsibility. Harris had already sublet basement offices to Matt and Mark Enger, twin printmakers from Oklahoma who'd helped him with projects like "Quiet," his monthlong, half-million-dollar millennial party.

Auerbach tried for six months to evict the "Okie boys," claiming "they were always trying to harass me." He finally succeeded, and earlier this month, the pair left. But when Auerbach went down to the space, he discovered that someone had smashed in drywall, poured cement into toilets, hung Confederate flags, and drawn swastikas on the walls. "And there were bullet holes in the TV," Auerbach says. (Of course, "Quiet" did include a shooting range.)

Now Auerbach says he intends to sue Harris over what he claims was the Engers' behavior, blaming him for installing them in the first place. And he's called the police and the Anti-Defamation League.

If authorities decide to investigate, they won't have to look any farther than Harris's orchards. "Matt Enger is up here with me right now, and Mark will come soon," says Harris. He declines to comment on their culpability—or to let Matt come to the phone. Instead, he suggests that Auerbach is really fighting with him over control of Panopticon. And Harris, who was once worth tens of millions, seems unfazed: "In my opinion, he's violating the No. 1 rule of New York: Don't 'F' with the money." GREG LINDSAY

The Secret Life of Alfred Taubman

Would you die of shame if your Palm Pilot were projected on a multiplex-size screen in open court? It didn't seem to bother Sotheby's former head A. Alfred Taubman, who sat impassively listening through a stethoscope-like device when the Justice Department's Patricia Jannaco combed through his diaries at trial. Though she showed that he had met clandestinely with his counterpart at Christie's nearly a dozen times, it was hardly the main attraction. Instead, details of Taubman's private life—five homes, a Gulfstream jet, and a staff of up to seven personal assistants—made the trial seem like an episode of *Lifestyles of the Rich and (Now) Infamous*.

Using jazzy computer graphics to highlight the supersize documents, Jannaco worked her way through one of the shopping-mall magnate's days. She made sure to ask Nancy Straetmans, Taubman's former scheduler, what the notation "nancy is working on a movie for tonight" meant. "Mr. Taubman has a private screening room in his home," she replied, giving away the gist of the prosecution's strategy. Occasionally wielding a laser pointer, Jannaco drew the jury's sometimes wavering attention to Taubman's preference for early-morning haircuts and massages at home. Astute observers in the courtroom noticed little intercontinental get-togethers with press barons like Conrad Black and Lord Blakenham; the art-dealing Duke of Marlborough; and socialites such as Dixon Boardman, Nicky Haslam, and Mercedes heir Mick Flick.

And on September 7, 1993, Taubman's itinerary has this item: "3:45 P.M., meet at Sir Angus Ogilvy's flat for drive to Buckingham Palace."

Not that Taubman was all play and no work. On cross-examination, in what may have been a calculated move, the defense revealed that on April 28, 1999, Taubman met with Lazard's Michel David-Weill and LVMH's Bernard Arnault to discuss the sale of his shares in Sotheby's. (The diary has them as David Weill and Michel Arnauld.)

"It's just a parade of dukes and duchesses, all with their hands out," said one former Sotheby's employee of the life revealed in Taubman's calendars. It's unclear that the T-shirt-clad jury will be moved by an arcane violation of antitrust law, but the prosecution is banking they'll have their doubts about a man who gets a manicure and pedicure in his office.

None of this bothers screenwriter Michael Thomas, who's rumored to be working on an HBO script (Sigourney Weaver reportedly wants to play disgraced Sotheby's exec Dede Brooks) and was obviously getting lots of material: "I'm just here to watch them squirm."

MARION MANEKER

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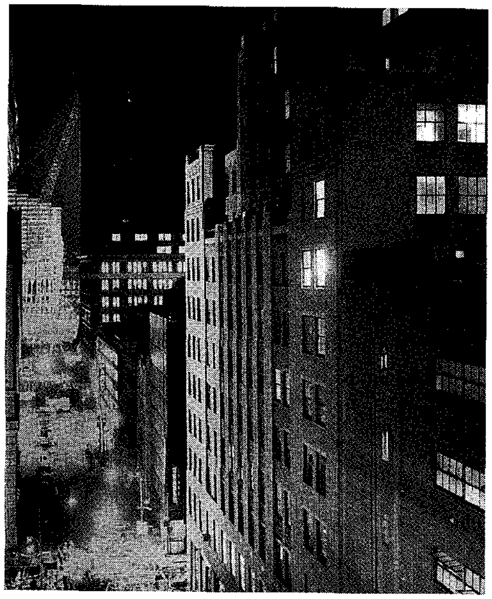


What do downtown brokers have to be thankful for? As New York turns chilly, rents are down, but not out.

You've got to wonder who's going to rent an apartment at 88 Greenwich Street. The front door of the building faces ground zero, and even a 4,000-square-foot gym, high-speed Internet access, and DirecTV service aren't enough to keep the area from feeling like a frontier. The nearest subway stop is closed, as are many shops nearby, and tenants are reminded of the tragedy literally every time they step outside. National Guardsmen patrol the end of the block.

Even real-estate brokers—experts in the fine art of the euphemism—have to admit there's a problem here. "Nobody knows where prices will settle," says David Lowenfeld, executive vice-president of the World-Wide Group, which developed 88 Greenwich. "It's early to judge."

Yes it is, at least in the sales market. But when it comes to rentals, the numbers are already showing the effects of the recession, expectations of skimpy year-end bonuses, and the fear factor—especially, as one might expect, in apartments close to Chambers Street. At 88 Greenwich, rents have been dropped nearly 20 percent for the next six months, and new tenants are receiving comparable discounts. Studios that were $2,000 have been marked down to $1,700; one-bedrooms that were $2,500 are now $2,125, and a two-bedroom that rented for $4,000 is now being offered at $3,300. Prospective-tenant traffic, brokers say, has picked up in the past two weeks. At the Saranac, on lower Broadway, a $3,000 one-bedroom unit now rents for $2,500. Corcoran's Charles Laboz has seen $2,600 one-bedrooms on Greenwich Street begin to dip below the $2,000 mark.

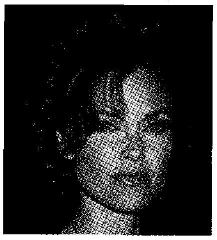
But brokers are still brokers. Says Laboz, "I don't think the bottom is going to fall out—in a little while, people will start forgetting, and places will start getting taken up again. It may take six months, but it will happen." Is this just spin? "My livelihood depends on it," he says, laughing. Lowenfeld, too, waxes hopeful. "Every day gets a little better," he says. "There is more traffic, especially east of Broadway, where buildings are more insulated. And if things improve in six months, we'll raise rents again."

GABRIELLA BURMAN

Model Home

Alt Option: Don't Escape

Who says pretty people can't be pioneers? Supermodel turned actress **Carol Alt** has plunged ahead and moved into the new loft building at 124 Hudson Street in TriBeCa. The 40-year-old beauty, who paid $2.15 million for a four-bedroom, 3,200-square-foot loft last summer, chose not to cancel her October closing: "If it's your time to go, it's your time to go," she says. Alt is the first to occupy the building, nearly all 26 units of which have been sold.



"She was a real trouper," says a representative at Stribling Marketing Associates, the brokers for the building. "She had her gallons of bottled water and moved right in." The native Long Islander, divorced from Rangers defenseman Ron Greschner, is lately being squired about by another hunky hockey player, Islanders center Alexei Yashin. Hey, he's a big guy—maybe she can get him to help her move?

JOY ARMSTRONG

Big Deals

Upper West Side

253 West 73rd Street

2-bed, 2-bath, 1,000-square-foot condo. Ask: $799,000. Sell: $765,000. Charges and taxes: $896. Nine months on market.

The restaurateur who sold this apartment moved into a TriBeCa loft just a week or so before September 11. But "he's not regretful," said Corcoran's Lawrence Schier, who brokered the sale. "These things don't fluster him." Still, he's bound to miss his old place: It's in a converted Masonic temple built in 1925, and the apartment has granite baths and open city views. The buyer, an investment manager, had been renting in the building for ten years before Schier persuaded her to buy. And buying a restaurant owner's apartment brings one other bonus: a fabulous kitchen.

BRIANA LANG

Upper East Side

4 East 88th Street

2-bed, 2-bath, 1,800-square-foot co-op. Ask: $1.4 million. Sell: $1.390 million. Charges and taxes: $1,700. Two months on market.

It wasn't client foot-dragging that made MLBKaye International's Lorri Gorman nervous. It was fear of flying. "Good luck getting my fiancée here. She'll never come," one of the buyers, a New Yorker, told Gorman shortly after September 11. The broker even offered to go pick her up in Florida. No dice. The (temporarily) aviophobic half, a Floridian who doesn't much like trains either, wanted to send a videotaped presentation to the co-op board. "She flew up in the end," says Gorman. The low-floor co-op has a Viking stove and a wine refrigerator. The next challenge? Getting her to move in.

J.A.

PHOTOGRAPHS: TOP, SEAN HEMMERLE; BOTTOM, KELLY JORDAN/GLOBE PHOTOS.

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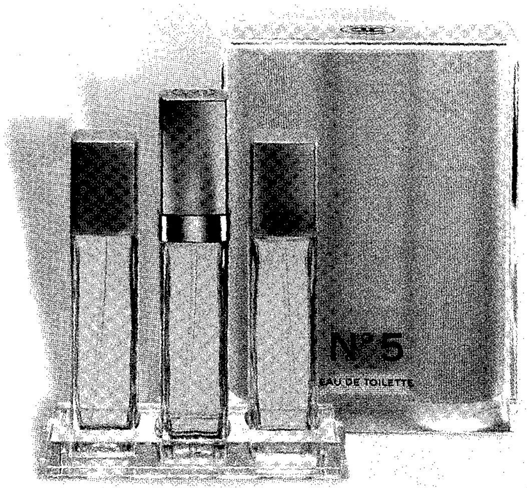

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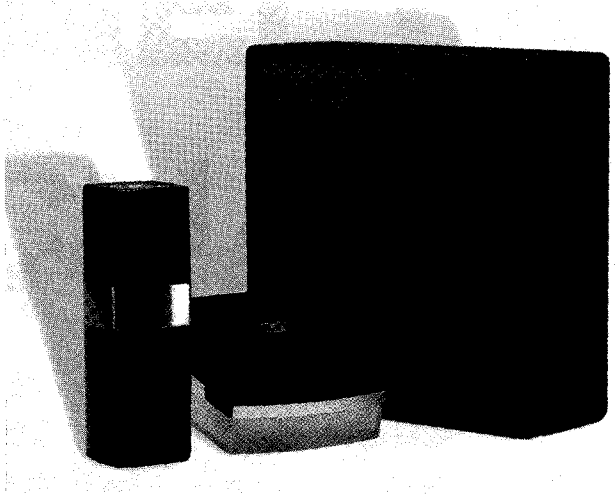

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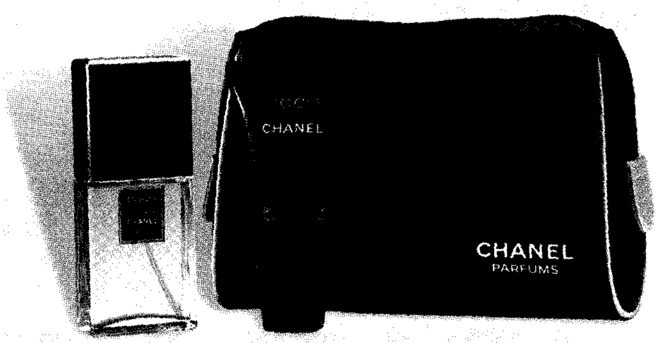

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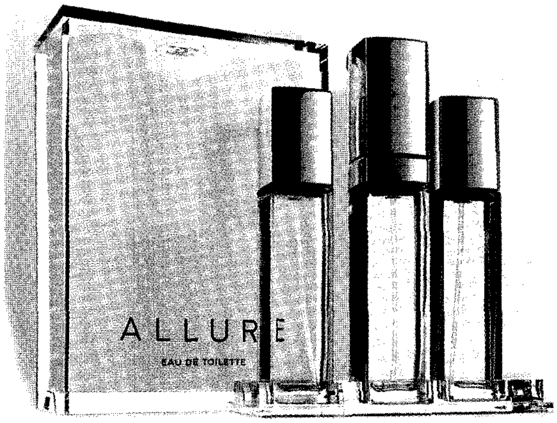
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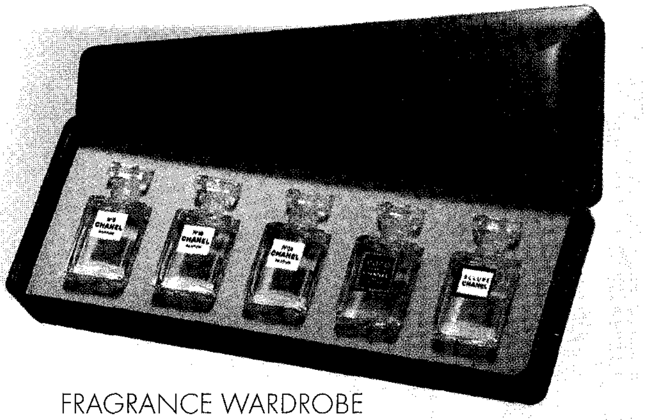

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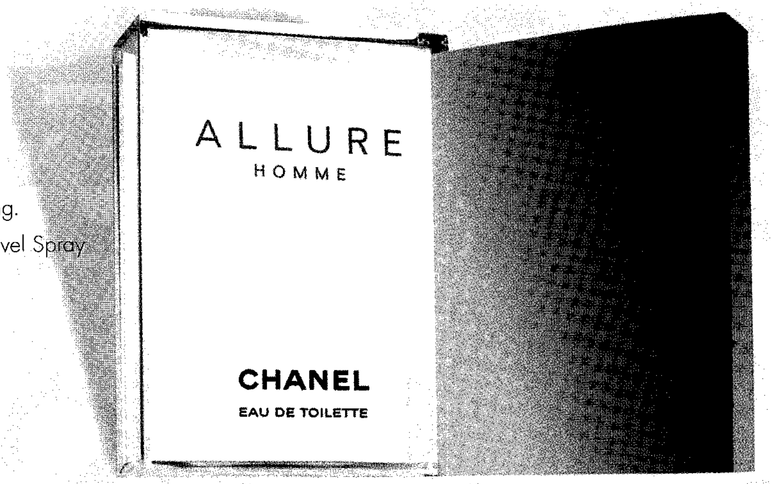
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The National Interest **Tucker Carlson**

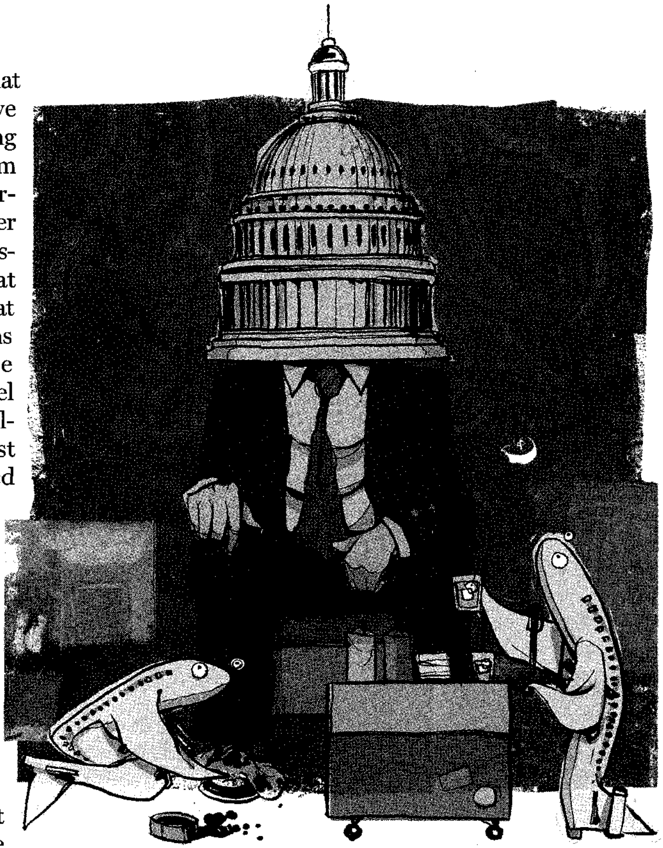
Air America

Travel isn't a luxury; it's the backbone of the service economy. And for Congress, which is toying with tax incentives to get people flying for the holidays, it's nearly a national-security issue.

HOURS AFTER FLIGHT 587 SLAMMED INTO Queens, a 33-year-old EPA lawyer named Raho Ortiz boarded a US Airways flight from Pittsburgh to Washington National. Fifteen minutes before landing, Ortiz got up to use the bathroom. That turned out to be a big mistake. Getting up is banned within half an hour of takeoff or landing at National. According to the Washington *Post*, Ortiz was immediately jumped by two sky marshals, one of them holding a gun. "I'm sorry, I'm sorry," he yelped. "I just wanted to go to the bathroom."

No such luck. Ortiz was handcuffed. The plane was diverted to Dulles airport. The rest of the passengers, meanwhile, were told to place their hands on their heads, and then on the seats in front of them, until the plane landed. Some believed they had been hijacked by the plainclothes sky marshals. Once on the ground, Ortiz was arrested by the FBI and charged with a federal crime. (Those charges were dropped but Ortiz was quickly charged by airport police with misdemeanor marijuana possession charges.)

Ortiz was released several hours later with a valuable life lesson (on short flights, forgo that second Diet Coke). But what did the other passengers learn? That the government is doing everything it can to make air travel safe? Or that flying has become frightening, unpredictable, and full of unwelcome drama? In other words, how many passengers came away eager to book another flight?



These are questions that airline executives have spent a lot of time thinking about lately. The problem isn't that flying is dangerous; it's undoubtedly safer now than at any time in history. The problem is that thanks to the security that makes it safe, flying seems scarier than ever. The health of the entire travel and tourism industry—collectively the third-largest employer in the United States—depends on reversing this perception.

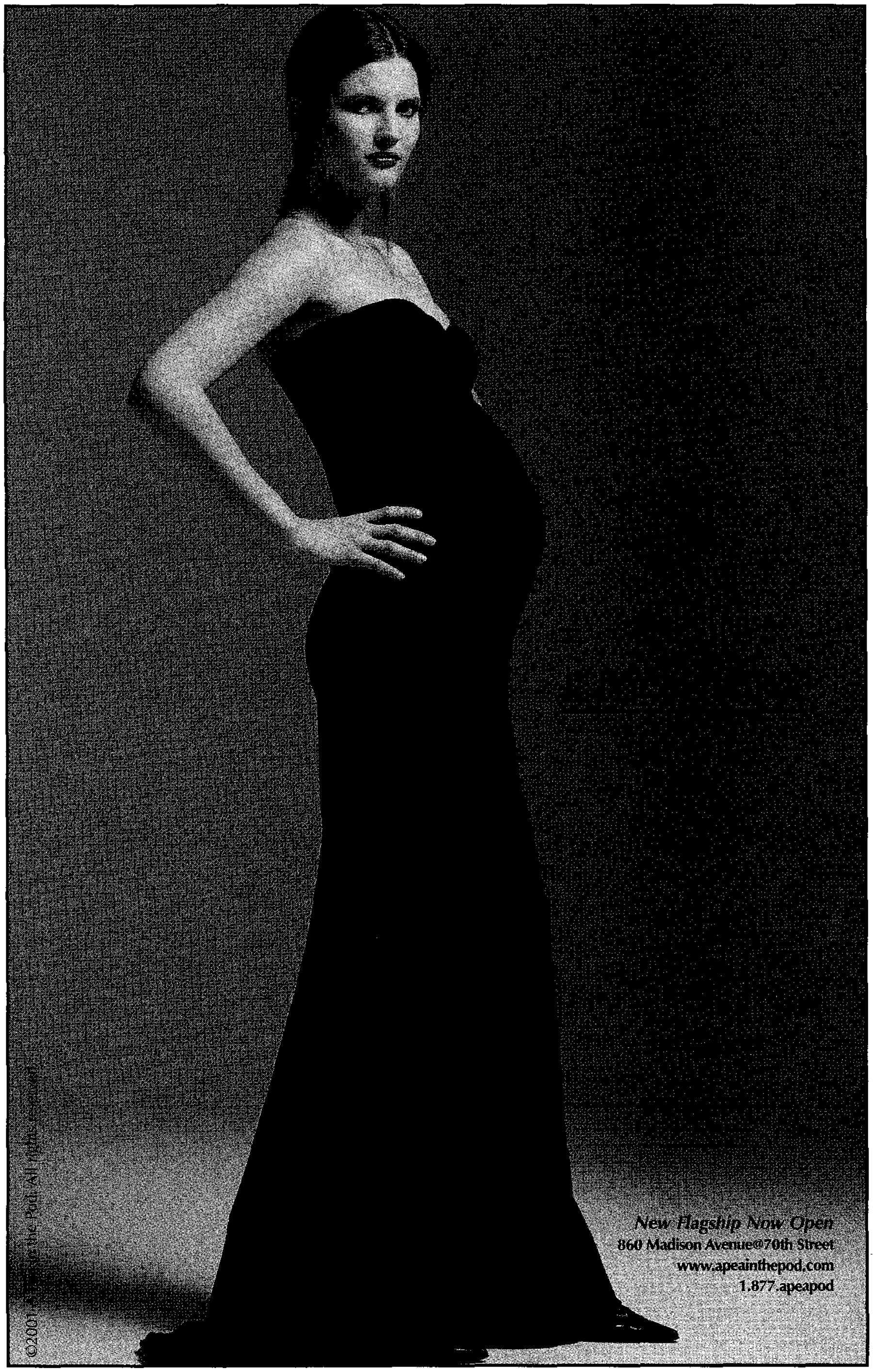
How can we do it?

First, get the president of the United States to appear in an industry-sponsored television commercial. Sitting presidents don't generally do testimonials for profit-making enterprises; it's not clear that one ever has. But in the weeks after September 11, travel-industry representatives (reportedly led by hotel mogul Bill Marriott) contacted Karl Rove at the White House and asked for help. Rove agreed to provide it. The result was an ad paid for by the Travel Industry Association of America that contains footage from Bush's post–September 11 address to the joint session of Congress. The message to Americans: The president wants you to hit the road, and spend money as you do. The White House seems pleased with the commercial. The industry, however, plans to hold it until coverage of Flight 587 subsides.

From exhorting Americans to travel, it's a short step to paying them to do it. Enter the "personal travel credit." A bill introduced in the Senate by Georgia's Zell Miller and Arizona's John Kyl would make the first $500 of domestic-travel expenses ($1,000 for a couple filing jointly) fully tax-deductible, if those tickets are paid for by the end of this year. The idea, obviously, is to keep the travel industry from collapsing over the holidays.

"Sitting presidents don't generally do testimonials for profit-making enterprises. But Karl Rove agreed to provide footage from Bush's post–September 11 address for an ad by the Travel Industry Association of America."

ILLUSTRATION BY PJ LOUGHRAN.



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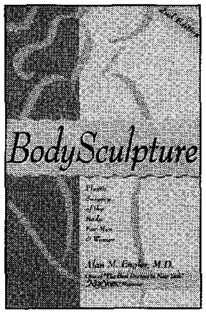

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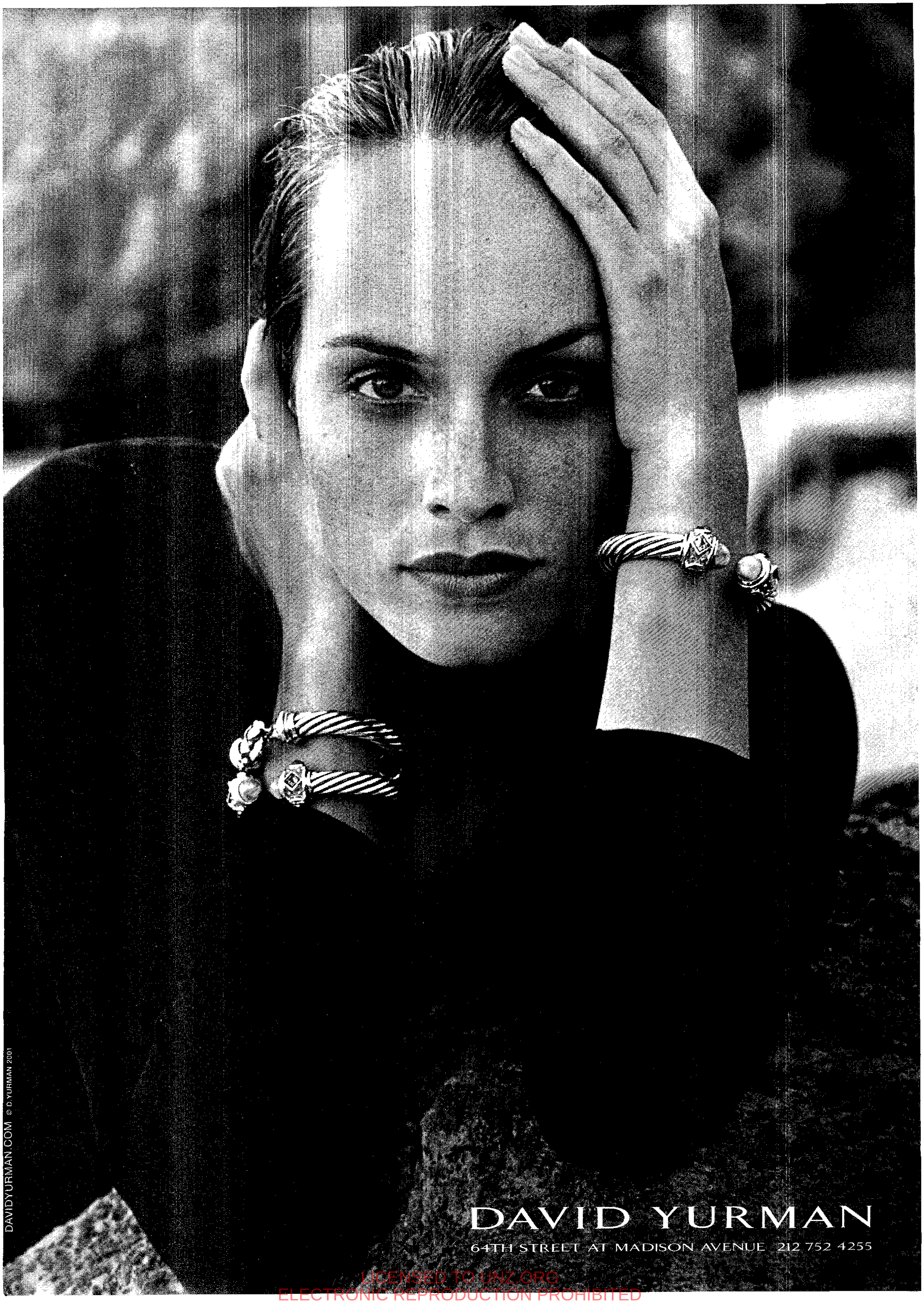
Some version of the bill will probably wind up in the stimulus package, mostly because it has no organized opposition. Airlines, hotel owners, travel agencies, rental-car companies, and visitors' bureaus like it. So does labor. So will travelers, who, whatever their fears about safety, still make rational economic decisions. (Why cancel the trip to Boca if it's not going to cost you anything? And while you're at it, why not buy your spring-break tickets now?) The bill's sponsors in Congress, meanwhile, can claim with a straight face and some justification that the bill is not a corporate handout. It's an incentive for Americans to get on with their lives, to display courage in the face of terrorism. Plus, it's pro-family. Who's against holiday vacations?

The only problem with the personal travel credit is, it won't fix the airlines. The industry was already on the road to losing billions this year. September 11 dramatically accelerated the loss. (United alone lost more than $2 billion just last quarter.) The $5 billion cash infusion from Congress this fall helped, but it's not the answer, either.

In fact, American carriers have had a tough time remaining profitable since at least 1978, when they were deregulated. There are many reasons for this, including too many flights on already well-served routes and poor management. But one of the main reasons is the high cost of labor. Thanks to the influence of the pilots' union, pay scales are generally tied to the size of aircraft: The bigger the plane, the bigger the salary. A senior pilot at the controls of a Boeing 777 can pull in $300,000, flying 145 days a year. A starting co-pilot flying a prop jet for a regional carrier might make in the vicinity of $20,000.

If you're a pilot, you're obviously going to choose the JFK–Hong Kong gig over Traverse City–Grand Rapids if you can. But there's another effect of this cost structure: It favors smaller carriers. Southwest is the only major airline that turned a profit last quarter. Unlike the others, Southwest does not operate on a hub-and-spoke system. It flies point to point, and it can cherry-pick the profitable routes. But Southwest has another advantage: It doesn't use large planes. Which means it doesn't pay huge salaries.

This is a sensitive subject for airlines. The recent congressional bailout contained, in addition to cash, another $10 billion in loan guarantees. These could be helpful, but so far no airline other than America West has chosen to accept them. The reason: They come with federal oversight and regulations, including some that might force concessions from labor. Why is the guy with the plastic bag who comes on to clean the seats after the plane lands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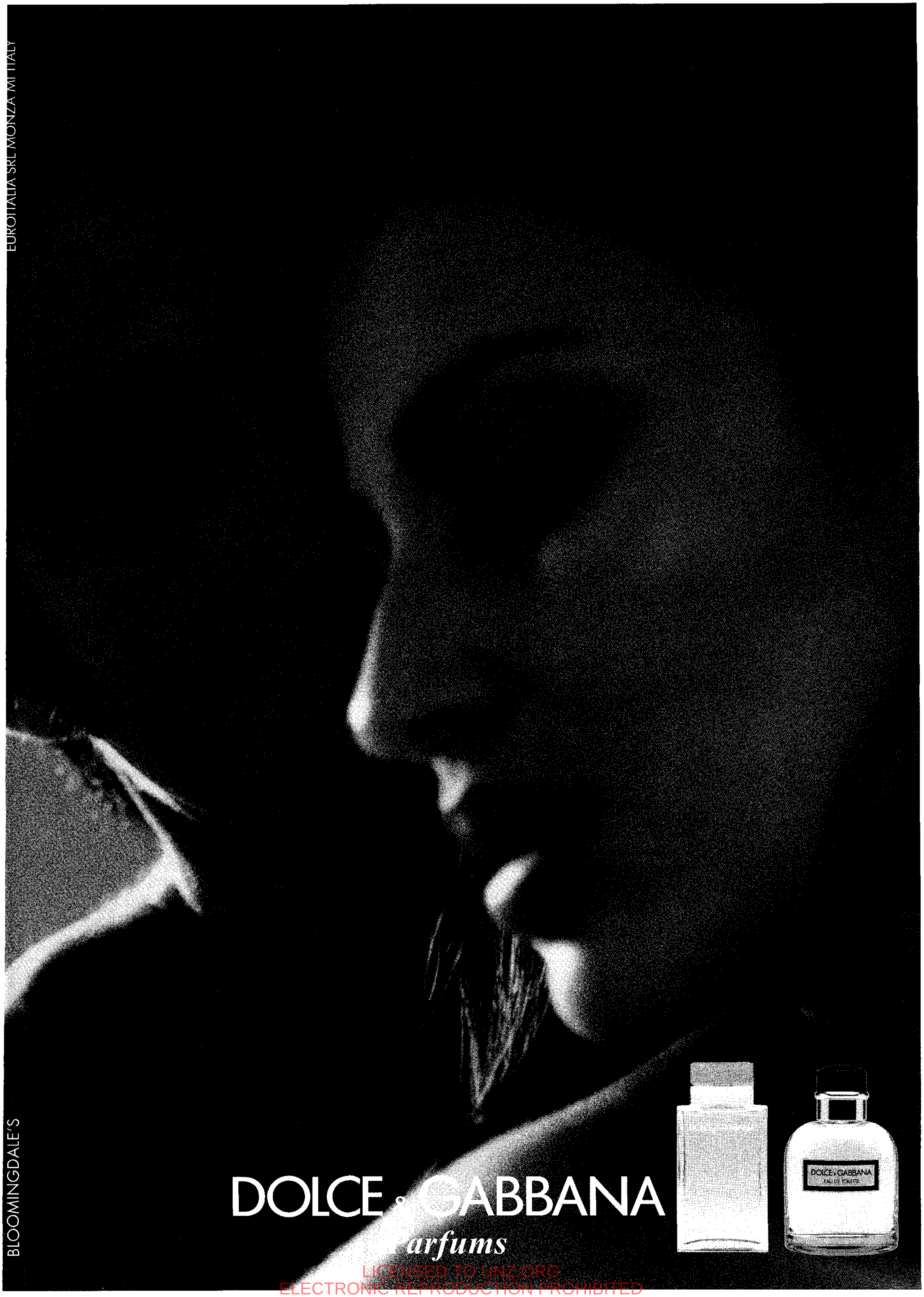
making $40,000 a year? Why are he and other custodians represented by the machinists' union? If they accepted loan guarantees, the airlines might have to answer these questions. They don't want to.

They may go bankrupt instead. This is not as dramatic as it sounds. "They were already going bankrupt," says a longtime industry analyst. "Airlines are very good at flying in bankruptcy. Once you go into bankruptcy, you can get financing. It takes them a long time to die." There's a feeling among those who watch the industry that consolidation is part of a natural and not unhealthy process. It may be that there are too many airlines. Some of them probably should die or get eaten by their competitors. It's not as if the entire industry would go under. Congress would never allow it. "What do members of Congress do every Thursday afternoon?" asks one aviation expert. "These people fly a lot. They're frequent fliers."

> "It's not as if the entire industry will go under. Congress would never allow it. 'What do members of Congress do every Thursday afternoon?' asks one aviation expert. 'These people fly a lot.' "

Which is also part of the problem. Congress is too interested in the airlines, too emotionally invested in the issue. Occasionally, this can be helpful (because a key member of the House Transportation Committee lives in Alaska, Washington National now has a direct flight to Seattle). More often, it is not.

At a speech in Atlanta a couple of weeks ago, President Bush pledged to keep National Guardsmen stationed at airports. This was meant to reassure the country. It didn't calm members of Congress. Representatives Robert Menendez, a Democrat from New Jersey, and Nancy Pelosi, the Democratic minority whip from California, among others, promptly went on television to declare that this wasn't enough. As airline passengers, even in the presence of soldiers with machine guns, they didn't feel safe. The implication: Air travel is that terrifying. It was enough to make you want to cancel that trip to Boca. ■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Michael Wolff THIS MEDIA LIFE

War Lord

Thanks to his new tome about the clarifying power of war, journalism's sternest father figure is fashionable once again. But do we really need him to teach us how to grow up?

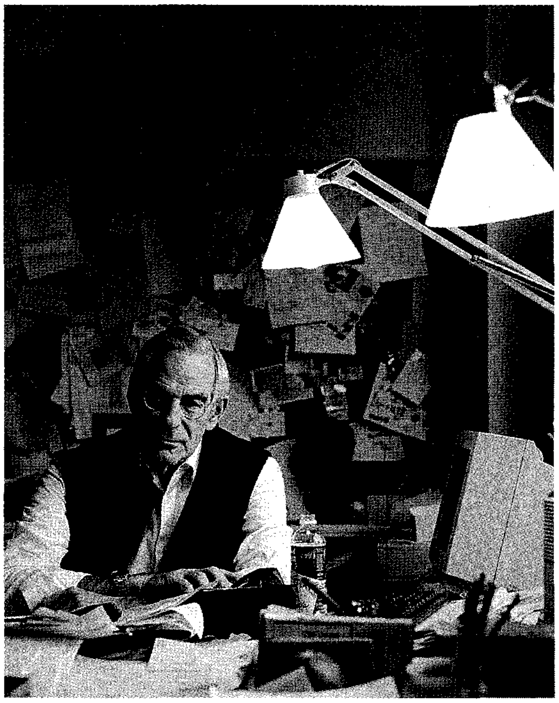
FOR A NONFICTION WRITER OF MY GENERATION, give or take a few years, David Halberstam is as large as it gets. Describing a book as Halberstam-like is practically de rigueur if you want a big advance for your big nonfiction ambitions. (John Heilemann, a next-generation author, drew a million-dollar advance from HarperCollins a few years ago on the promise of a Halberstam-like book about the rise of Silicon Valley—but one problem with a Halberstam-like book is that it takes so long to write that in Heilemann's case, Silicon Valley collapsed before he finished the story of its rise.)

David Halberstam himself, however—even though he's spent hundreds of weeks on the New York *Times* best-seller list—has been out of favor with publishers for quite a while now. This is partly because he hasn't wanted to write about Silicon Valley (he's a proud technophobe) or, for that matter, about anything having to do with the growth of business as the national pastime and ethos. The culture ran away from him and he made no effort to catch up (his one concession has been to write about sports—but even that he does in a 1950-ish reverie). For the general publishing and pop-culture industries, this has not seemed so much like a heroic or contrarian stance as a stiff and snobbish one. (At a dinner after Barry Diller formed USA Networks, Halberstam stood up and, in his deep voice—with such an undifferentiated bass range that it's often hard to understand him—asked Diller what USA Networks planned to do in the area of public affairs.)

There's a whiff of martyrdom here. He has, he says, "accommodated to a lesser response." He says he has come to understand that "the time in the limelight, which was always brief, would be briefer."

"The change," he says, by which he means the creation of an entrepreneurial class to service the national demand for immediate gratification, "has made people who do what I do less important."

An irony is that Halberstam's two big books—*The Best and the Brightest,* about the managerial arrogance that led us into Vietnam, and *The Powers That Be,* about the proprietors of the nation's most influential media companies—in some sense helped create the modern careerist outlook. A hallmark of a Halberstam book is the meticulous detail with which he lays out a well-played career (he himself is Harvard, the New York *Times,* and a Pulitzer Prize). How many modern policy wonks have pored over *The Best and the Brightest*? How many of today's mediaists began their careers with *The Powers That Be* as their guidebook? (Halberstam, as though slightly guilty about what he's wrought, dismisses one such mediaist of our mutual acquaintance, well known for his study of *The Powers That Be,* as a "classic brown-noser.")


PEACE IN A TIME OF WAR: David Halberstam at home.

But Halberstam really has little interest in where such careerism has led the nation. Entrepreneurism, freelancing, disintermediating, peer-to-peer stuff are not things he gets, or wants to get. His world is ranked, structured, delineated. There is a *way* to do things, is his point—and then there are the shortcuts and the shortcut takers.

For a few years, our kids went to the same Upper East Side girls' school. Halberstam was a lugubrious presence there, trotted out for benefits and lectures. He was very much in keeping with the message a school such as this likes to send: There is a fast-moving, culturally relativist, fashion-attuned, media-savvy world out there, but this is not it (Halberstam was, eccentrically, also the editor of the Parents' Association newsletter for several years). There was always something reassuring about Halberstam's presence: When you heard his basso profundo, you could settle in for a long nap.

BUT THEN CAME THE NEW change—the change *back* in some sense.

And with his recent book *War in a Time of Peace,* a ponderous account of the remote wars of the nineties—the Gulf War, Bosnia, Somalia, Haiti, Rwanda, Kosovo—Halberstam is back on the best-seller lists and on the talk shows.

Partly, this is just good luck. Anybody who can talk about foreign policy with any authority (and there aren't too many) is now a good talk-show get. But Halberstam, judging by his willful somnambulism, his dedicated long-windedness, his

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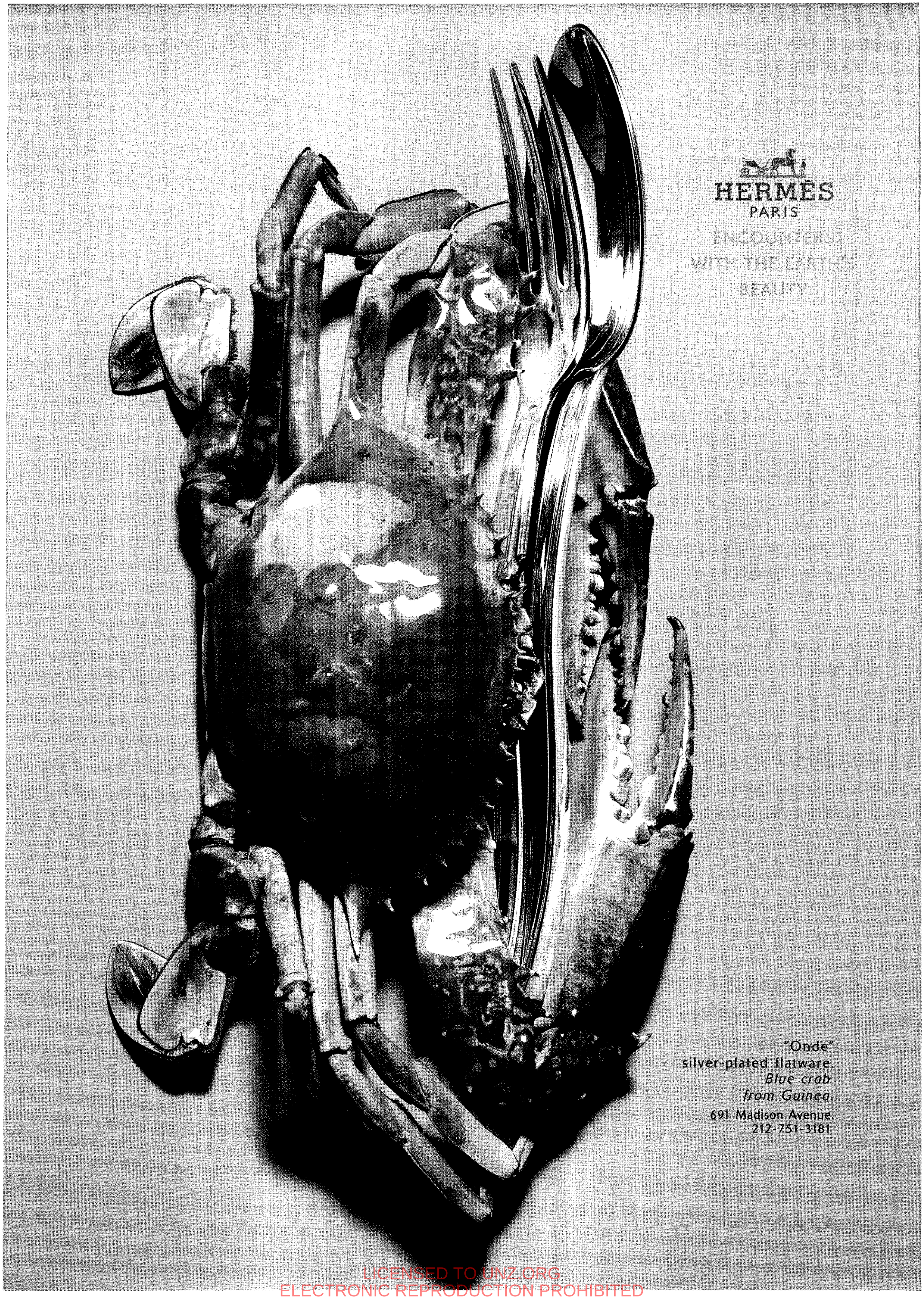
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determined unmediatedness (he never smiles), may be a broader barometer. In him, we may be reconnecting with our glummer, more stoic, and, it is certainly possible, better selves.

Indeed, while his book is about the past decade, in some sense it gives the feeling that the past two decades have not occurred—that we are back in a time when the world was a menacing, tragic, and compelling place (instead of an annoying and uninteresting one). In *War in a Time of Peace*, it's obviously peace that's the anomaly. In a timely fashion, he's rehabilitated war as something of a condition of original sin—we fight war because we are not good enough to avoid war.

Certainly Halberstam's version of war is much different from, say, Tom Brokaw's (who, Halberstam points out, has never had a posting as a foreign correspondent; likewise, he notes, Dan Rather's tour in Vietnam was "not wildly successful") or Stephen Ambrose's best-selling versions, or Steven Spielberg's big-screen (and little-screen) takes. Those renditions sell a certain nostalgic and noble feeling, whereas Halberstam is the remote father (authority comes naturally to him) whose hallmark is to eschew sentiment and gloss (his verbiage alone kills the fun of war). His version of war isn't, he says, "therapeutic."

For Halberstam, affairs of state require serious men. And that seriousness—which excludes most emotion, pretty much all humor, certainly anything to do with sex or sexiness, all dreams of riches, and any market considerations, and relegates personal ambition to the narrowest ladder—is a special status. It's the opposite of chaos theory. Halberstam believes in blame. There are right decisions and there are wrong decisions. Serious men have at least a chance at making the right decisions (although, in the Halberstam worldview, serious men will also, mostly likely, fail).

EVEN HIS COURTLINESS ("MAY I CALL YOU Michael?" he asks after we have talked for an hour or so in a restaurant around the corner from his West Side apartment) is tempered by deep and dour seriousness. You really don't have to interview him—he's so convinced of the questions that need to be asked that he just begins to answer them and is only vaguely tolerant when I try to chime in.

While they are at opposite political extremes, Halberstam reminds me of Dick Cheney. It's their lack of humor, irony, plasticity, and evident salesmanship. It's a certain pleasure they take in grimness. I wonder if, together, they don't represent a new sort of man (no matter that they are hardly new). No frills. No fun. And no ambiva-

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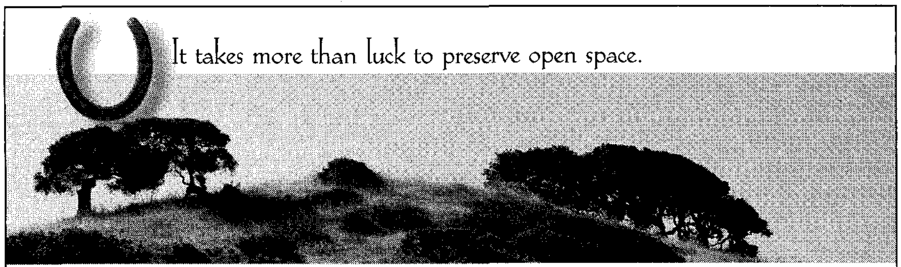

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lence. In the comparison between Halberstam and the vice-president, you can start to make the argument that sensibility is probably much more important than ideology.

Halberstam certainly believes, along with the Bush people, that we have entered into a new Cold War. We are, he is positive, talking about nothing less than the most difficult world conflict of our lives (and at 67, he's known a lot of conflicts). We've embarked upon what he calls, reaching back to JFK's words, "the long twilight struggle."

This is not just a strategic view but an *I-told-you-so* one. It is not that much of a reach to see, in the Halberstam view, the present state of the world, and our vulnerability to it, as the culmination of a meretricious, distracted, unserious decade.

In *War in a Time of Peace,* he draws a picture of a decade-long, free-falling set of wars that are all terror-based. They are all about leverage rather than strength. They are all about the calamitous strivings and self-aggrandizement of individual men rather than about the interests, or even the bullying of, states. It's all the madness of ambition. Saddam. Milosevic. Somalia's General Aidid. The Hutu Interahamwe. All of whom seem to lead naturally to bin Laden. Bin Laden is the ultimate freelancer and entrepreneur.

They are all shortcut takers. Terror is the shortcut.

But it isn't, when you read this book, us against them, necessarily.

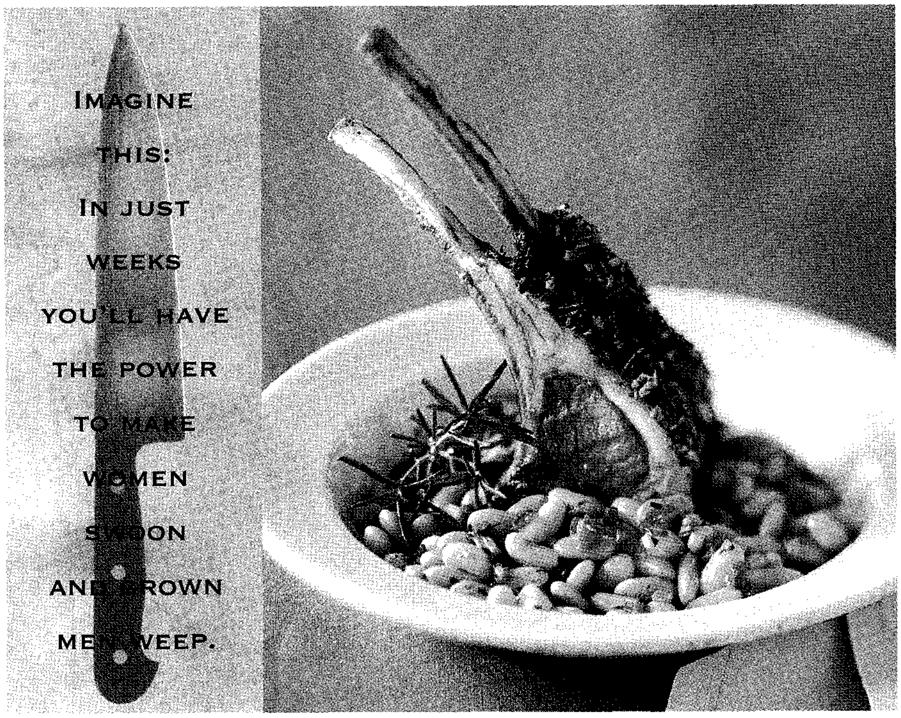
Rather, our shortcuts aid their shortcuts.

Our hubris of the boom years (that we could so completely imagine the world as we wanted to imagine it, with ourselves as the massive center) is symbiotic with their hubris.

Indeed, our model is the one they follow. Take some two-bit notoriety and, through the media and acts of audacity, turn it into major notoriety.

If the less-developed world has produced a generation of power freelancers (and power freaks) who have broken ranks with the traditional political and cultural proprietors, in some sense they've been mirrored, in the Halberstam view, or complemented, by the freelancers here. The managers, the entrepreneurs, the bankers, the mediaists, the political operatives, the boomers, with their short-term, big-money, seize-the-day attitudes. Bill Clinton makes David Halberstam shudder.

HALBERSTAM BELIEVES IN THE WORTHINESS and primacy of civic institutions (the nineties idea that politics may have been replaced by the market, and politicians by entrepreneurs, is sacrilegious for him). He believes in owners over managers (*The Best and the Brightest* is the ultimate anti-



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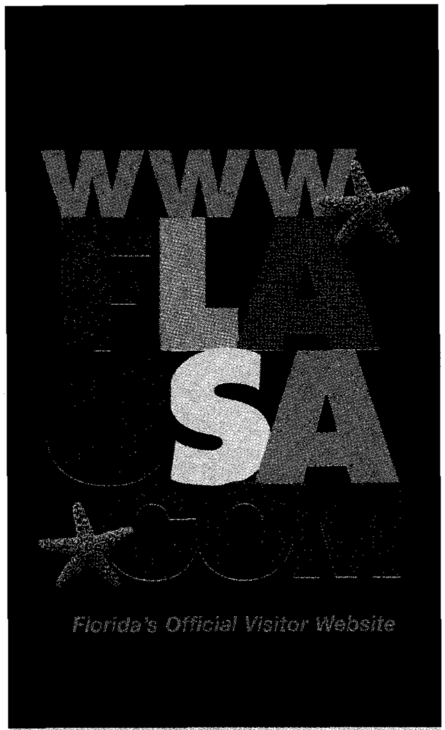

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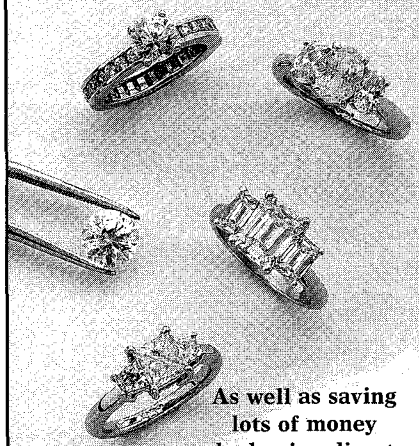

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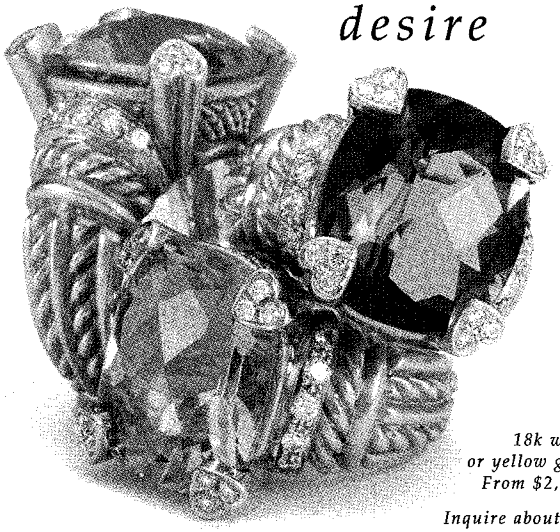

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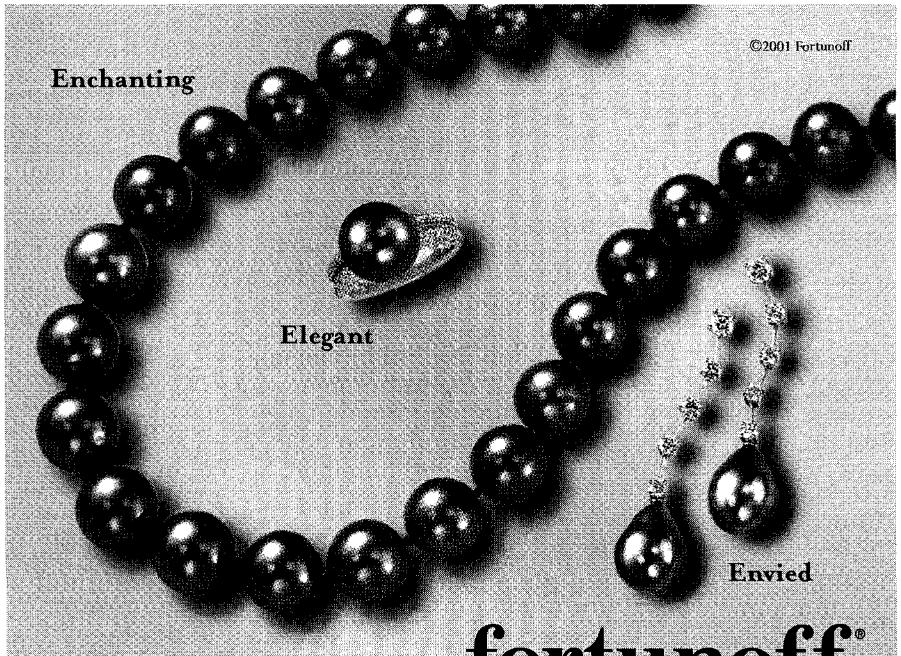

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manager book; *The Powers That Be* is a paean to the media world before the managers took it over) and opportunistic entrepreneurs. He believes in sacrifice and obligation over ambition.

Pop culture dismays him. Celebrities don't interest him (although he does seem to go to many fancy dinner parties). Touchy-feely stuff makes him shake his head. ("War is so confusing for Oprah—she's unsure whether to stress how bad killing is or how important it is to defend the country.")

He certainly does not believe in the new financial-media-technology power structure—the American Establishment as it is, for instance, annually described by *Vanity Fair*. ("Do these people really influence society?" he asks, and answers, "No, not at all. This is just a scorecard of who made the most money.") He has a different idea of power, who should have it, how they should use it, and who might challenge them on its use. The quick and the glib are not at the center of his power grid.

He does not seem to believe that he has to update himself, either. His main circle of reference includes Homer Bigart (the great New York *Times* foreign correspondent he relieved in Vietnam in 1962), Willie Morris, Harrison Salisbury, Neil Sheehan, James Wooten, Garrick Utley ("an elegant man"), Tom Wicker, Russell Baker.

He believes in his own generation, a generation defined, he says, by two events: the civil-rights movement and the Vietnam War.

He believes, it seems, in war (he derides *Newsweek* as "a magazine where most of the editors had never heard a shot fired in anger"). The ability of war to clarify what is important—to focus the concerns and the will of serious men; to put the frivolous and the ephemeral and the solipsistic and the self-aggrandizing behind us.

When I suggest that the present terrorism threat might be not so much a call to arms as an intricate management challenge, he is, I think, momentarily offended. "We will require," he says, "the emotional and intellectual participation of ordinary people."

We need, he clearly feels, not just national vigilance but moral attention.

A DISASTER FREEZES ALL THE GOOD CHEER and optimism and jokes and excesses that came just before it. Such ebullience can even seem responsible for the bad thing that has happened. Guilt takes over. We feel we have to quickly grow up and become our fathers. David Halberstam is willing to show us how. ■

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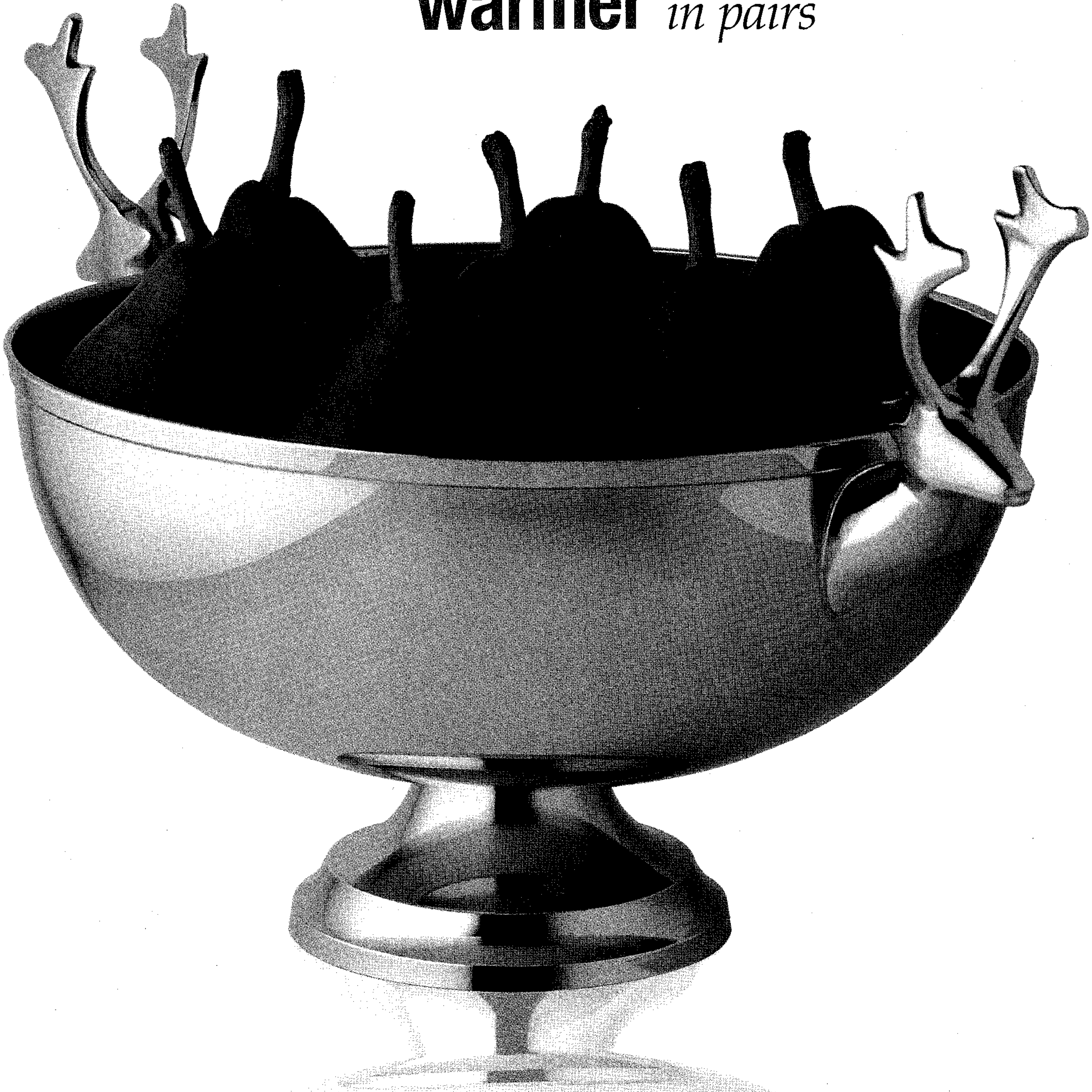

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James J. Cramer THE BOTTOM LINE

A Bull Is Born

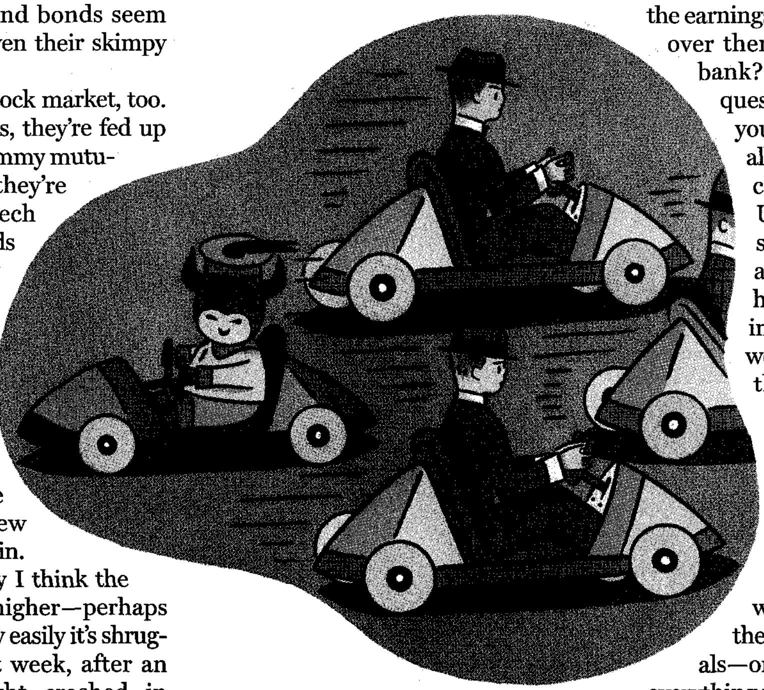
Sure, everyone hates the market. But with interest rates low and investment alternatives scarce, September 22 may have marked a new beginning.

PROFESSIONALS HATE THIS STOCK MARKET. They think it's overvalued on earnings and going up solely because of the lack of other alternatives. They think it's a roller coaster poised atop a downhill drop, an accident waiting to happen. And they hate that there are no alternatives: Cash brings you next to no return and bonds seem downright dangerous given their skimpy return and monster run.

Individuals hate this stock market, too. They've had it with losses, they're fed up with bad advice from crummy mutual-fund managers, and they're tired of the blue-chip tech stocks they paid hundreds of dollars for that are now worth a fraction of that. Either they've sold everything and turned their back on the market or just decided it isn't worth throwing in good money after bad and started hoping to one day get back within a few dollars of where they got in.

Which is precisely why I think the market is poised to go higher—perhaps dramatically so. Look how easily it's shrugging off bad news. Last week, after an American Airlines flight crashed in Queens, it barely blinked; traders paused to sell off the usual suspects—travel and leisure—and then kept buying. This market might well be a baby bull, conceived in the despair of September 11 and born on September 21, 2001, after the worst sell-off since the Great Depression.

The main reason is simple: Interest rates are lower than they've been in 40 years. And those lower interest rates that allow buyers to finance new cars for nothing, combined with consumers who just won't quit, are bringing back the economy. Meanwhile, inflation is the lowest I've ever seen it, and, most important, neither the government nor big business has emerged as an enemy in the wake of the World Trade Center tragedy. Americans now see the government as a necessary protector from an evil that the private sector can't deal with. And the government, by deciding to stop pursuing Microsoft, is showing people that the real villains aren't companies that hire a lot of people, but terrorists who kill a lot of people. For financial assets, this adds up to nirvana.



If the economy bounces back the way I think it's going to, there are many stocks that will seem incredibly cheap. And if the market really begins to roar, Microsoft could trade up to 100, Cisco to 30, and IBM up to 140. That's still less than we once paid for them, even though their prospects could be much brighter this time around because this recession has flushed out some of the competition.

SURE, SOME PEOPLE HAVE BEEN WORRYING that we're falling into the Japan trap by setting interest rates so low. To which I say, absolutely not. Japan's market traded at its current level way back in 1984, when we professionals all considered it wildly overvalued. Even now, does anyone really trust the earnings statements of the companies over there? The banks? The central bank? Now ask yourself the same questions about our market and you'll get a resounding "yes" to all of them. In other words, that comparison is totally bogus. Unlike Japan, America is responding to lower rates; we've already seen auto sales and home sales go through the roof in response to them. This past week's retail-sales increase was the strongest in almost a decade!

Markets that no one likes almost always rise. When everyone hates the market, no one stays in. And then, when the market starts to heat up, everyone wishes he was in. Sooner or later, either the professionals or the individuals—or both—capitulate. That takes everything that much higher.

WHAT HAPPENED IN THIS COUNTRY'S MARKETS on September 21 was pure panic, the likes of which we hadn't seen for three years. We had institutions give up on their tech stocks. We had large margin-call selling from hedge funds and smart investment

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ILLUSTRATION BY MICHAEL KLEIN.

partnerships like the Bass brothers, who blew out their shares of Disney at what I think will be a multiyear bottom. We had individuals stop paying attention to stocks entirely; the same people who checked up on their portfolios ten times a day eighteen months ago now can't bear to look.

And that's how bottoms get formed: in terror. Sellers get rid of all their stocks and turn toward other alternatives that just don't do as well over the long term. It was how we got bottoms in 1987, in 1990, and again in 1998. Each time, the market looked like this one—it had declined more than 20 percent from its high, causing a wide variety of investors to turn tail and head for the exits.

Of course, it turned out that the panic selling we saw after the tragedy was exactly the wrong thing to do, confirming once again that nobody ever made a dime panicking. Worse, it took place right at the very moment when the Federal Reserve took interest rates down to levels this country hasn't seen in 40 years, making cash an untenable investment and bonds completely unattractive. Then the Feds, in a surprise move, stopped issuing 30-year bonds altogether. That left Americans with two choices of what to do with their money, both of which pleased the Federal Reserve: Spend it or invest it in stocks.

Given those two alternatives, you can bet that the stock market is going to receive more than its fair share of dollars. Consider also the case of the 2.2s. Cash earns 2.2 percent and there are 2.2 trillion dollars in investment dollars sitting on the sidelines. How long can *that* last?

So why aren't more people embracing this baby bull? Wrong question. Most people never embrace a bull market at its beginning; they run from it. And that's exactly what's happening now. ■

> "What happened in this country's markets on September 21 was pure panic, the likes of which we hadn't seen for three years. . . . Of course, it turned out that **the panic selling we saw after the tragedy was exactly the wrong thing to do,** confirming once again that nobody ever made a dime panicking."

James J. Cramer is co-founder of TheStreet. com. At the time of publication, he owned stock in Microsoft, Cisco, and IBM. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time.

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The Power of Partnership

On September 11, New York's chief executives got a higher calling. With the city in crisis, the New York City Partnership, an alliance of A-list business leaders formed in the wake of the *last* fiscal crisis, is coming together to lead the counterattack. By Robert Kolker

"GET THE MONEY NOW," BILL CLINTON IS CHANTING INTO A MICROPHONE, sermonizing before a parish of pin-striped suits. "Get the money *now*." • It's one of those strange-bedfellows moments that would have been impossible before September 11. Here is a Democratic politician of some distinction from Arkansas sharing the stage in Citigroup's packed Park Avenue auditorium with some of the city's top business leaders—megadeveloper Jerry Speyer, billionaire financier Henry Kravis, real-estate baron and publisher Mort Zuckerman, AT&T chairman Mike Armstrong, Lehman Brothers chairman Dick Fuld—and Clinton has turned the event into a gray-flannel revival meeting. Looking on from the audience like proud parents are Hillary Clinton and Chuck Schumer, along with George Pataki's economic czar, Charles Gargano, and union chieftains Brian McLaughlin and Randi Weingarten. It's a wildly disparate group, labor and capital, liberal and conservative, yet everyone seems to be following the same hymnal. • The New York City Partnership, a group of civic-minded business leaders that's hosting the meeting, is presenting an early peek at its economic survey of post–September 11 New York. It's a study the size of two phone books that recommends ways to support Wall Street right now, in its time of need, while building a more nimble and diverse economy for the future. • The Partnership is lobbying to ensure Congress signs over the $20 billion George Bush promised New York in the wake of the attack, plus a $5 billion package of tax breaks for lower Manhattan. Numbers like that can get most anyone on Wall Street excited, and Hillary's

ILLUSTRATION BY NANCY STAHL

MEETING OF THE *MACHERS*: Henry Kravis, Bob Catell, and Chuck Schumer at a New York City Partnership summit.

husband wastes no time pushing that button.

"Get the money now," Clinton repeats in his folksiest drawl. The terrorists aimed for the World Trade Center because they "think we're weak and selfish and greedy," he says, but that's no reason not to fight hard for that money. Clinton has been to the mountaintop in Washington, of course, and he knows there's less tax money there than meets the eye. Get it now, he says, because Congress won't save it for later. His eyes land on Bob Rubin in the first row, near Hillary, and his lip curls into a smile. "Ah see mah Treasury secretary sitting out there, nodding—*get the money now.*"

Nearly every speaker after Clinton takes this new mantra out for a spin. "To coin a phrase, we need to *get the money now,*" says Jerry Speyer—a past Partnership chairman who in his working life owns the Chrysler Building and a major interest in Rockefeller Center. The Partnership's current chairman, KeySpan chief Bob Catell, says it twice. Henry Kravis, who founded the Partnership's New York City Investment Fund, is more diplomatic but no less urgent: "If we don't have a public-private dialogue now, we're going to lose downtown forever."

"When I was starting out, I was always very impressed with the commitment that the heads of major companies made to the community," observes Jerry Speyer. "My God, the hours they spent were phenomenal. It's become increasingly difficult, as people do business all around the globe, to really be a good citizen."

POWER COMPANY: Kathy Wylde and Hillary Clinton talk strategy.

For the first time in more than a generation, the city's business leadership seems united around something other than lowering taxes. "We need to think about the future of a city that's really been very good to us over the years," says the last speaker, Citigroup chairman Sandy Weill. "This terrible event really brought us all together."

DURING THE FISCAL CRISIS OF THE SEVENTIES, David Rockefeller, who was then chairman of Chase Manhattan Bank, marshaled business and labor forces to lobby Washington, fighting the FORD TO CITY: DROP DEAD sentiment with one voice. It went so well that in 1979, he founded the New York City Partnership to keep the momentum going. The Partnership promoted economic development, education, and housing, but as the economy recovered, the labor presence diminished, fewer CEOs got involved, and its relevance seemed to fade.

Part of what changed over the past two decades was the kind of businesses that dominated New York. In Rockefeller's day, the city was the headquarters for 140 *Fortune* 500 companies; today there are only about 40. Over the years, New York–based bank presidents and industrialists decreased in number, and in their place came men and women from internationally owned financial-services companies. These revolving-door CEOs and global capitalists have fewer ties to the city, though their employees' salaries still fund a quarter of the city's tax rolls.

Even before the current crisis, the Partnership was redefining itself. But the trick was convincing a new generation of executives to think about New York. Rockefeller had founded the Partnership after the first fiscal crisis because "there was a feeling that the business world had been asleep at the switch," says Kathy Wylde, president and CEO of the Partnership. By last spring, that old feeling seemed to be creeping back. "Some of these new business leaders," she told me then, "are too focused on business."

"I think it has become increasingly difficult, as people do business all around the globe, to really be a good citizen," ob-

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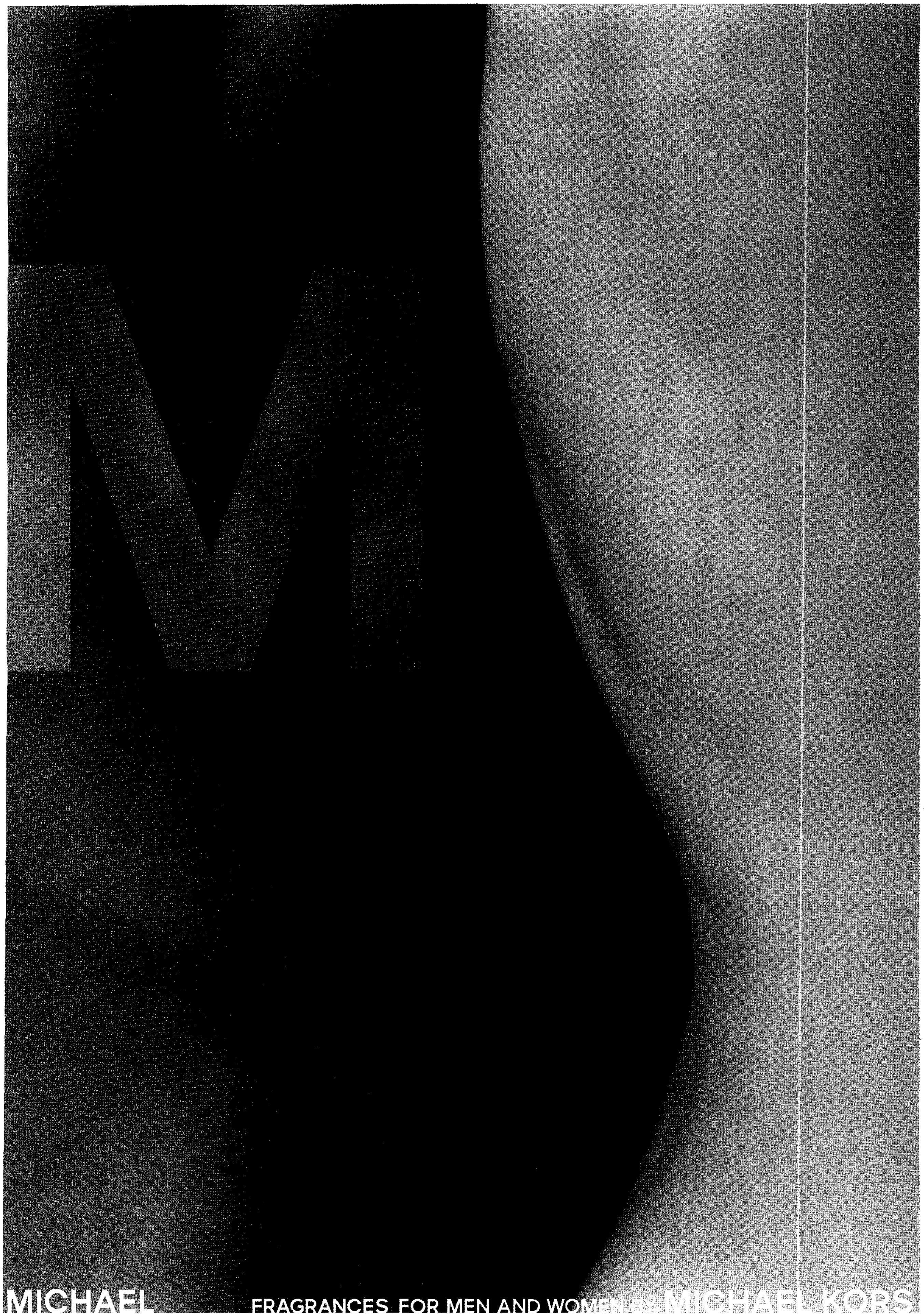
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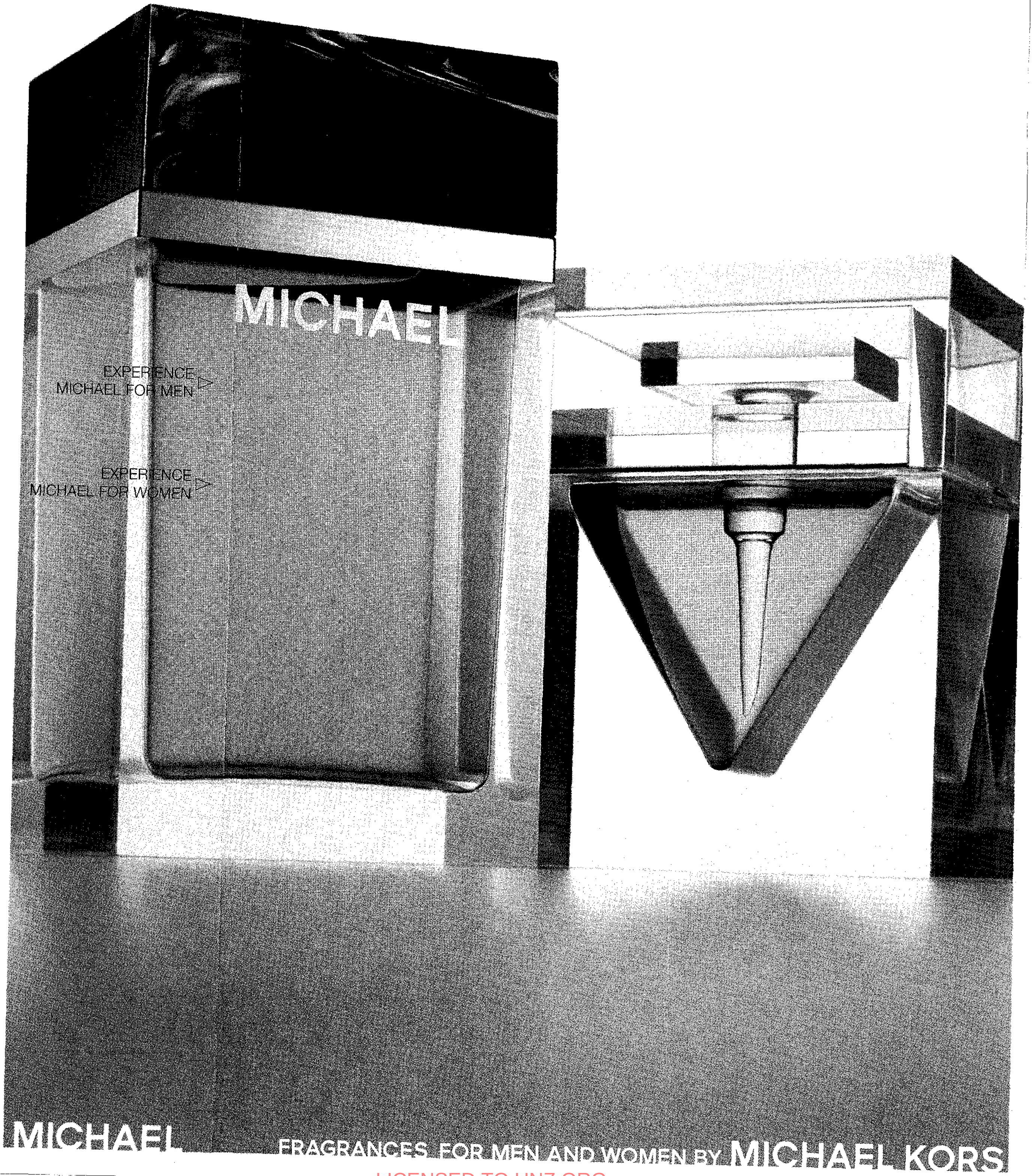
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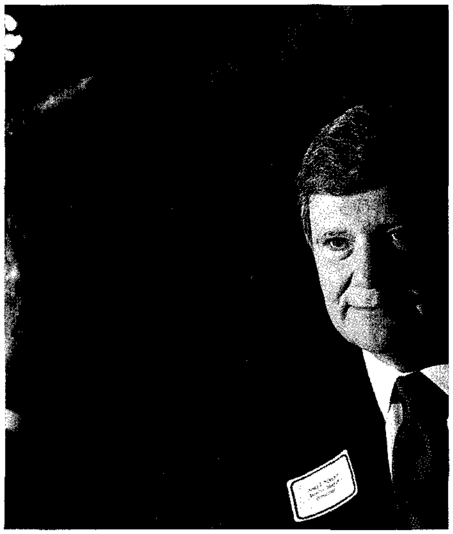
serves Jerry Speyer. "When I was starting out, I was always very impressed with the commitment that the heads of major companies made to the community. My God, the hours that people like that spent were phenomenal. These people are so darn busy now that they have less time than people had in the past. And because they have less time, they're willing to give less time."

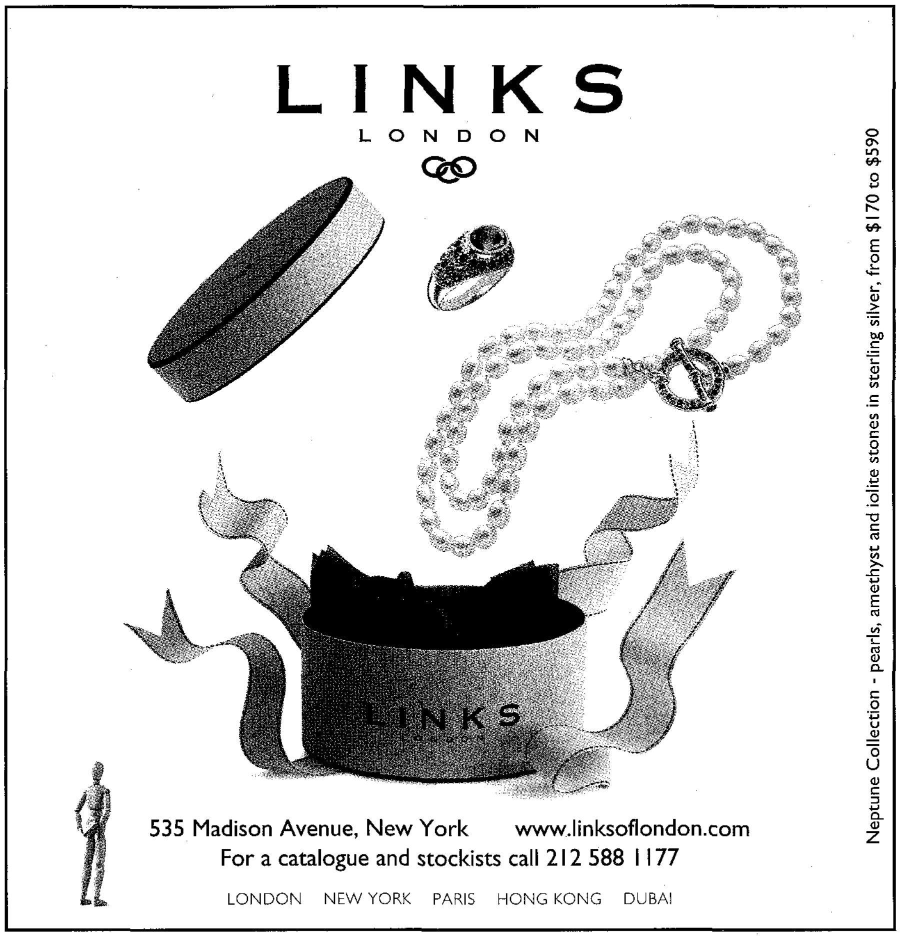
Speyer launched a search for more activist partners to rekindle the organization. Among those he called on was Henry Kravis, who was looking for a more meaningful way to help the city. "I knew the Partnership, I was on the board, but I told Jerry I was disenchanted with it," remembers Kravis, founding partner of the leveraged-buyout firm Kohlberg Kravis Roberts (the majority owner of Primedia, *New York*'s parent company). "They were doing all this lobbying in Albany, but I was looking for tangible evidence of where the Partnership had really made a difference."

Kravis's idea was to form a civic-minded venture-capital group to nurture businesses that create jobs in the city, particularly in nascent industries and emerging neighborhoods. The goal was to focus on correcting the city's overreliance on Wall Street by creating new industries, like biotechnology.



PRIME MOVER: Jerry Speyer took the case to the Capitol.

But the events of September 11 created a whole new set of challenges for the Partnership. The Monday after the attack, the group called an emergency breakfast meeting at the Regency Hotel—the birthplace of the famous fiscal-crisis Power Breakfasts that Felix Rohatyn, Lew Rudin, Bob Tisch, and Victor Gotbaum inaugurated in the seventies. (Tisch and his nephew James, the Regency's owners, were there this time, too, and they picked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"In so many ways, the private sector is coming together to make New York City great again," Henry Kravis says of the pro bono help from top consulting companies. "These guys'll probably go back to killing each other when it's over."

OLD SCHOOL: Partnership founder David Rockefeller helped lobby Congress.

up the check.) Senators Clinton and Schumer spoke to more than 300 executives about the importance of securing aid from Washington, saying that even with Bush's support, New York was competing with other interests in Congress. Through Bob Catell, the Partnership had already set up a phone bank at KeySpan for displaced businesses and employees. At this meeting, principals from Skidmore, Owings & Merrill, and Parsons Brinkerhoff started a working group to study infrastructure problems downtown.

The next step was to persuade seven of the nation's top consulting companies to deliver, free of charge, a damage report for the attack. Kravis was the magnet that attracted pro bono help from such consulting companies as Booz Allen Hamilton, McKinsey & Company, and PricewaterhouseCoopers. "That's symbolic in so many ways of what the private sector is doing, coming together to make New York City great again," he says. "These guys'll probably go back to killing each other when it's over."

The report, shepherded by Kravis, puts the price tag of September 11 at $83 billion, assuming the city's economy rebounds at the same rate as the country's. The consultants include a plan for saving the financial jobs that remain while slowly weaning the city away from its Wall Street addiction. But the recommendations—a swift rebuilding of downtown's infrastructure, incentives for corporate retention, bailouts for small businesses, a life raft for retail during the holiday season—aren't as new or startling as the forces the Partnership has lined up to push them. "I think that we've all sort of rallied round the Partnership," says Dick Grasso, the New York Stock Exchange chairman.

"This is the first time you've seen the businesses and unions together like that since the seventies," Wylde tells me now. "In this kind of crisis, that's what they're looking for—what the Partnership was *supposed* to be. It was Rockefeller's vision. Now if anything, the crisis is deeper and more compelling."

KATHY WYLDE HAS A billion-dollar BlackBerry. Her connections in government and the private sector are legendary: In the eighties, as the head of the Partnership's housing efforts, she won support from HUD in Washington and from Albany to build an unprecedented number of affordable homes in New York, mostly financed with billions of dollars from private banks, playing a key role in the Bronx's revival. Her unflappable, down-to-earth manner masks a savvy core. When I called union leader Dennis Rivera and asked him why he joined this latest lobbying alliance, he said, "We have worked with Kathy in the past on housing. She's an incredible person, very good at getting people together from labor and business and government."

If Kravis has helped craft the Partnership's response, Speyer has emerged as this fiscal crisis's political-consensus builder—an austere, no-nonsense mogul respected by his peers and well-liked by conservatives and liberals. In the months after the attack, George Pataki proposed a $54 billion relief package so staggeringly wide-ranging that it included a high-speed train to Schenectady. When the White House ignored it, Speyer was there to highlight some of Pataki's better ideas in a proposal the Partnership was forming with Schumer and Hillary Clinton. "I like to think that I have a relationship with the governor," Speyer says with typical understatement (in June, he contributed $25,000 to Pataki's re-election campaign).

Last month, on the Sunday of the memorial service for victims' families at ground zero, Speyer hosted the governor and both senators at the Partnership's offices. Together they put the finishing touches on $5 billion in tax incentives for companies that stay in lower Manhattan. And last week, a few days before shuttling to Washington, Mike Bloomberg dropped by Speyer's offices on Madison Avenue to see an early copy of the economic study. "It's an easy relationship," says Wylde. "We speak the same language."

The mayor-elect, it turns out, has been a Partnership member and a contributor to Kravis's nonprofit Investment Fund for years. While Rudy Giuliani stormed into office on a mission to tame the unions, Bloomberg is extending them an olive branch—much the same way the Partnership has since September 11. Now the Partnership is supplying Bloomberg with the independent, nongovernment-sourced numbers he needs in the Capitol, just as the Manhattan Institute, the conservative think tank, provided Giuliani, in his first term, with ammunition against what he saw as the city's entrenched interests.

"The Partnership has replaced the Manhattan Institute," agrees Mitchell Moss, director of NYU's Taub Urban Research Center and an adviser to Bloomberg. "This study is an example of the forces they can pull together, in both research and leadership."

WHEN LOBBYING A U.S. SENATOR, IT'S OFTEN helpful to bring along someone whose grandfather's portrait is hanging on the senator's wall. Earlier this month, Speyer and Wylde and a labor contingent including Randi Weingarten took the 7:30

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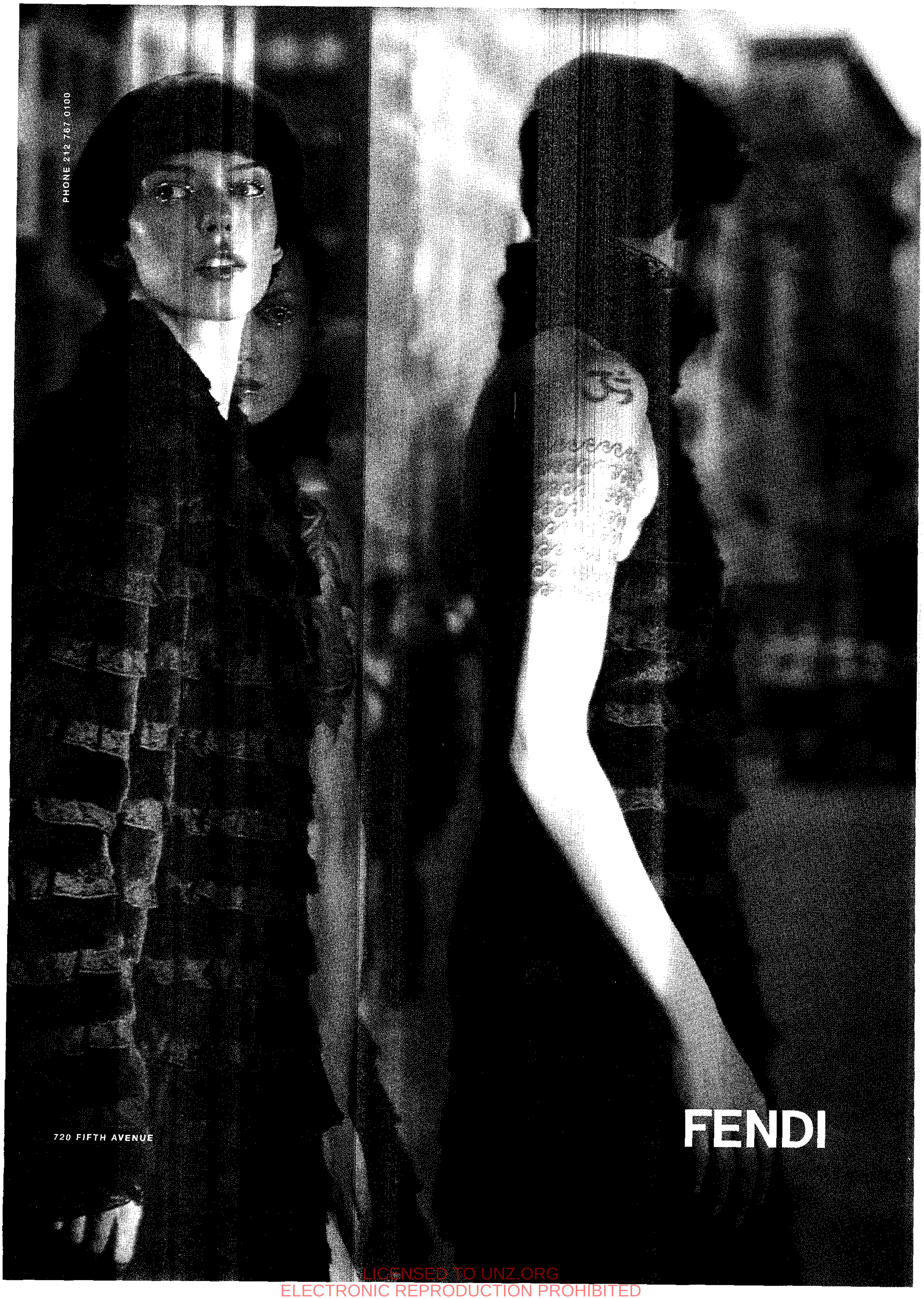
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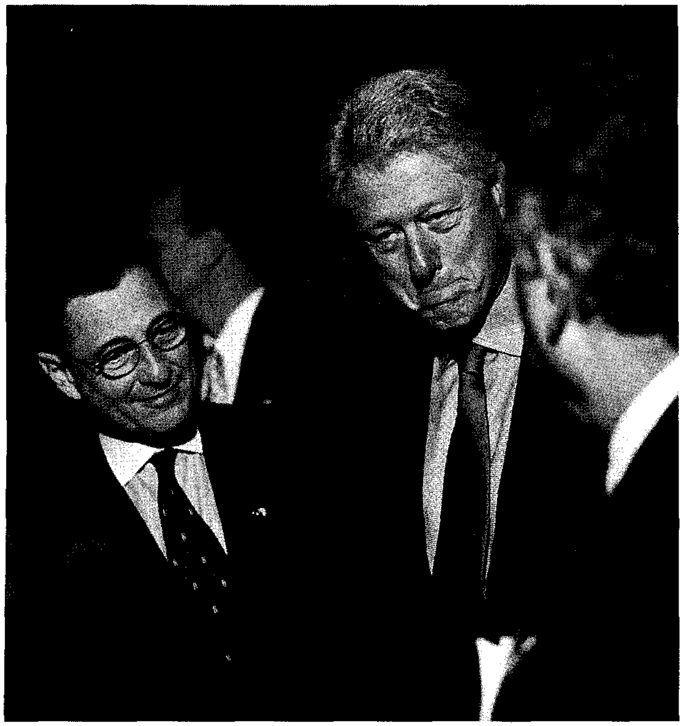
A.M. shuttle to Washington. They brought with them David Rockefeller, now a spry 86 years old, coming out of retirement to champion the city during its new fiscal crisis.

And as it happens, David Rockefeller's maternal grandfather, Nelson W. Aldrich, a turn-of-the-century Rhode Island senator, is rendered in oil right next to Ronald Reagan and Richard Nixon in the ceremonial office of Senate Minorty Leader Trent Lott. When Lott points this out, Rockefeller mentions in his quiet but regal voice that he thinks it was a gift to Congress from his brother Nelson.

ALL EARS: State Assembly Speaker Sheldon Silver and Bill Clinton.



Lott gets the picture. He knows that his visitors are pushing their $5 billion tax-credit plan and that they also want that $20 billion the president promised before it's appropriated away to Duluth or Tampa. But he also knows the whole country is in a recession, that many in Congress feel burned by the pricey airline-industry bailout. And so the dance begins.

"The federal government has a responsibility to respond to a warlike situation," says Speyer. "If New York is to persevere, we have to be the financial center. Because if we aren't, the financial center won't move to New Jersey. It'll move overseas."

Speyer gently reminds Lott that the terrorists attacked not just New York but America. Lott smiles and agrees. Rockefeller says the city's businesses need help. Lott smiles and says he understands. Deryck Maughan, a Citigroup vice-chairman, reports gravely that his colleagues are considering leaving downtown. Lott smiles and says the Senate is prepared to make a commitment, and so should Wall Street. Asked whom he likes in the World Series, Lott smiles and says he's a Yankees fan . . . but he also thinks very highly of the Diamondbacks.

To help their case in meetings with a half-dozen senators, the New York team has brought along some daunting statistics from its economic study. The Partnership estimates that the disaster will displace 125,000 jobs by the end of the year. Some of those jobs are lost to New York forever, Wylde says. But the bigger problem may be downtown's remaining 270,000 jobs—all of which are at risk of being lost unless conditions improve soon.

As Wall Street goes, unfortunately, so goes the city. The study estimates that people who work in the financial-services and insurance industries represent only 10 percent of the city's jobs but generate 26 percent of the gross city product. The study doesn't try to predict next year's budget deficit, but the reality is that City Hall had counted on the Wall Street economy's expanding over the next several years. In the nineties, New York had confidently tripled its debt from $11 billion to $33 billion, which increased its debt service by almost 50 percent. Given projected expenses and tax shortfalls, conservative estimates put next year's deficit at $4 billion. And that may be optimistic.

The best recourse, the Partnership says, is to shore up the city's tax base by rewarding downtown companies for not leaving—with a $4,800-per-employee tax credit for businesses that stay. But is Washington really interested in giving that kind of money to a city of billionaires? No Congress in history has ever used emergency funding to close an afflicted city's budget gap. A few senators on the Partnership's appointment list in Washington are openly skeptical. Montana's Max Baucus, the chair of the Senate Finance Committee and an ally to New York's senators, says *he* understands that the nation's fortunes rely on New York's fiscal health. But he urges the group to find ways for Congress to "think of New York as more of a part of America—so they don't just think this is *just* for New York."

Leaders of the Partnership are aware that this is a hard sell. "If we think we can go and say, 'Help the financial-services industry,' and they'll say, 'Okay, here's a check,' then we're sadly mistaken," Kravis says. This is why they tried to give the aid package a free-market spin. Nowhere in their proposal is there money for rebuilding a single building. "The government should be focusing its efforts on things the private sector would never take care of, like the infrastructure," Kravis explains. "That's a salable point in Washington. It's just the way the government works."

"The incentives should go to the tenants, not the landlords," adds Speyer, one of the biggest landlords of them all. "Landlords should be driven by the marketplace like everybody else."

THE PARTNERSHIP'S REPORT PRESCRIBES URGENT care for tourism, small businesses, and the retail, health-care, and insurance industries. Curiously, though, rebuilding Wall Street may not be the cure-all people think it is. One surprise in the report is that while the attack wiped out about 29 million square feet of office space, 30 million square feet were made available around the city almost immediately. "I was surprised to learn that the tenants that remained were able to be absorbed," Kravis says. "I guess that means we have excess space."

So if Wall Street doesn't need space, what should New York build? Kravis has been working on problems like this for the past five years, ever since he founded, with Speyer's encouragement, the Partnership's New York City Investment Fund. "Jerry said, 'Look, I'm trying to come up with some interesting ideas.' And I said, 'Well, I have this idea: Go to 100 people and try to get $1 million each from them. We'll be the investor of last resort." The first fifteen calls they made, they got $15 million.

So far, the Fund has put $52 million into 48 projects; for every ill-fated Kozmo.com, there's been a Royal Health Care, a Queens

PHOTOGRAPHED BY MARC ASNIN/CORBIS SABA.

and Brooklyn managed-care organization formed by inner-city hospitals that paid the Fund back ahead of schedule. Even so, for several years the Fund had difficulty finding investments. Early on, city and state economic-development agencies called on Kravis to help bail out the Farberware plant, a factory in the Bronx that employed more than 400 people. After checking with some colleagues, he learned that the low-end pots-and-pans business was almost entirely located outside the U.S., where labor was cheap. "We said to the city, 'Had you not waited until it was too late, we could have saved them,' " Kravis says. When a highly lauded proposed paper-recycling mill in the Bronx came looking for an investor, the Fund crunched the numbers and found that even if the mill got every regional client, it would run at only 50 percent capacity. The Fund respectfully declined.

Thinking further ahead, the Fund studied New York's biotech gap, discovering that while New York still arguably has the nation's best hospitals and research institutions, the city has about 2,000 commercial biotech jobs and the Bay Area has 71,000. The city is so behind on the commercial-biotech front that its research institutions are starting to lose their share of NIH grant money. In five years with minimal investment, the Fund suggests, New York could win back a large share of the business. The capital and know-how are here already. The hurdle has always been space. Now that may not be such a big problem. In the post-genome, post-anthrax era, biotech could be the twenty-first century's most promising industry.

"I think we can find one or two biotech sites in lower Manhattan," says Fred Wilpon, the Mets owner, who made a fortune in biotech, albeit in Seattle. "We have the opportunity to take advantage of a tragedy here, but this group is going to have to take a leadership role, because the financial industry is going to lose thousands of jobs."

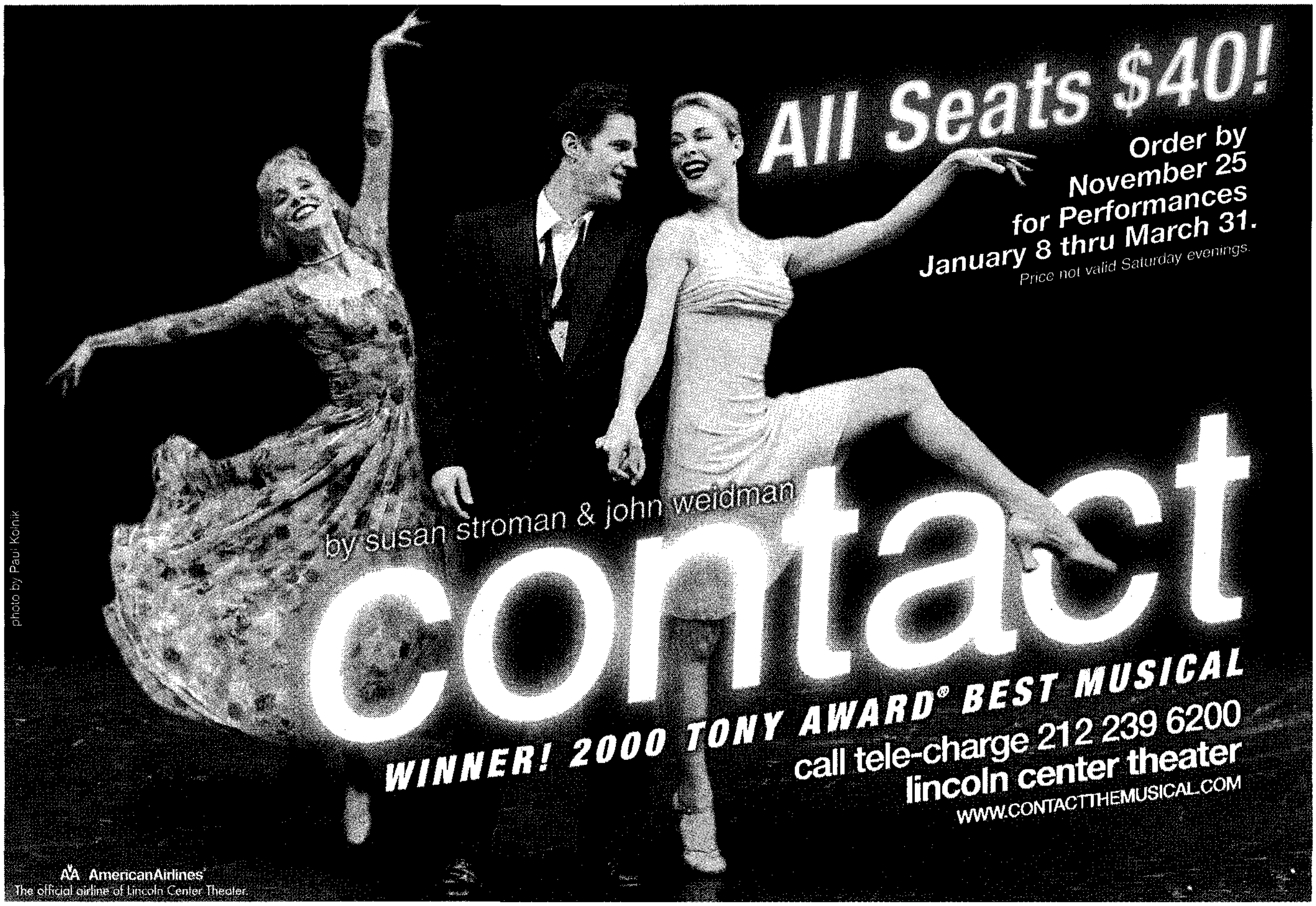
"It would be hard to say no to lower Manhattan for any reason," says Dr. Gerald Fischbach, dean of faculty of Columbia Medical School, whose Audubon research facility has been fully rented for more than a year.

JERRY SPEYER IS ON THE SHUTTLE BACK TO LA Guardia, and he's smiling for one of the first times all day. The Tom Daschle meeting went best of all—the Senate majority leader said he would try to get the money now, even if Congress couldn't come to an agreement on an economic-stimulus package by Thanksgiving. On the way out the door, Schumer slapped Speyer on the back and said, "If all of our meetings were like this, you wouldn't have to come down here."

Not that all the lobbying has been headache-free: At a chaotic press conference just before lunch, a few members of New York's congressional delegation, including Carolyn Maloney, slammed the president for "reneging" on his $20 billion promise to New York. All the color drained from Speyer's face when he heard it; all that behind-the-scenes work, undermined. "It's just wrong," Speyer told me. "The president has been so great on this, emotionally and financially. Any notion that he's going back on his word is unacceptable."

Now all Speyer wants is to land in time to get to the Bronx for the World Series. His eyes are red, the result of a late night watching all ten innings of Game 4. Much about the political game of Washington, the supplication, clearly pains him. "The flag-waving is just one part of the exercise," he tells me, removing his shoes and stretching his legs as much as he can in the shuttle's coach seat. "The second part is spending time with people that you have relationships with and persuading them of the merits of your argument. And then I think it's

(continued on page 127)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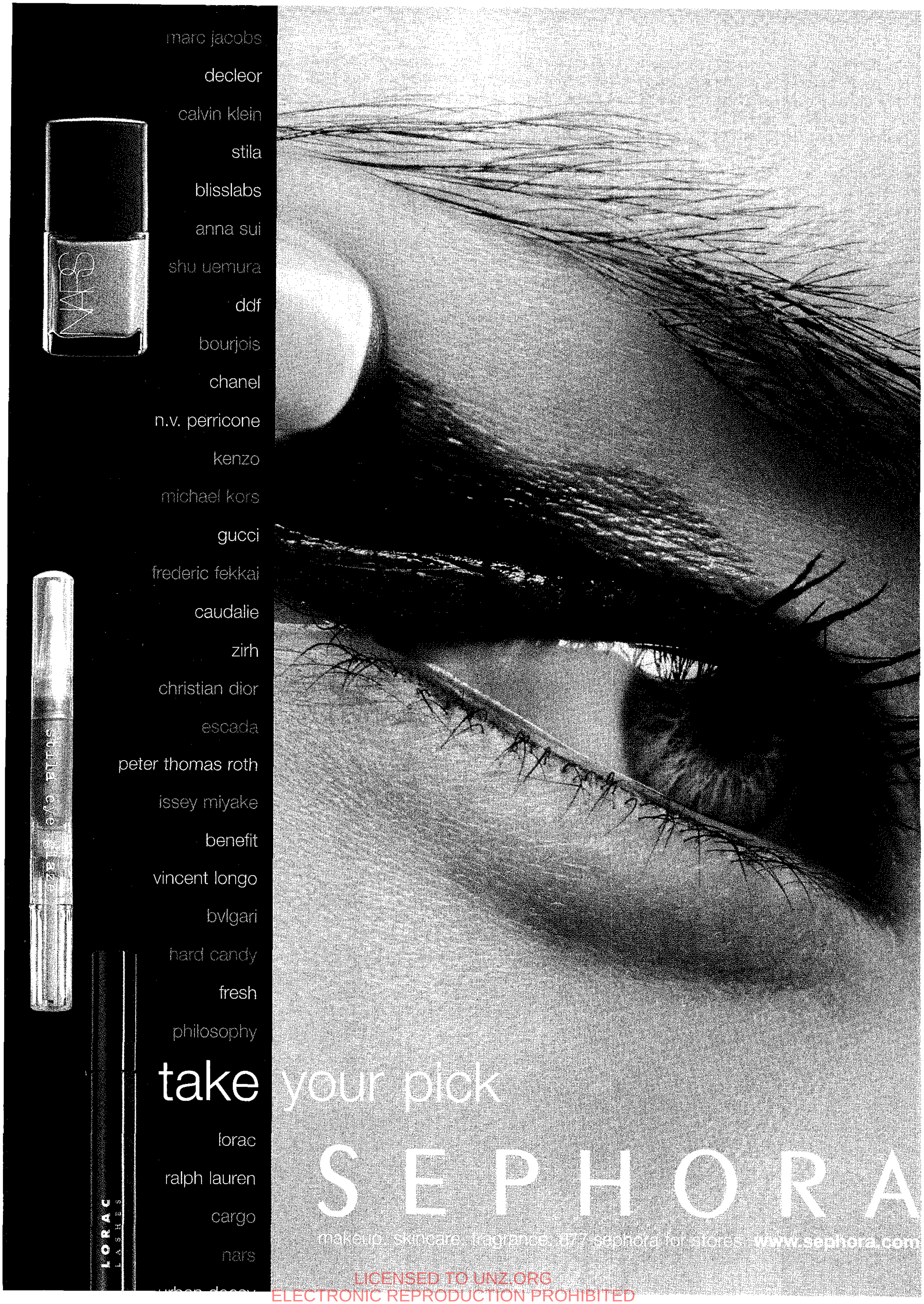
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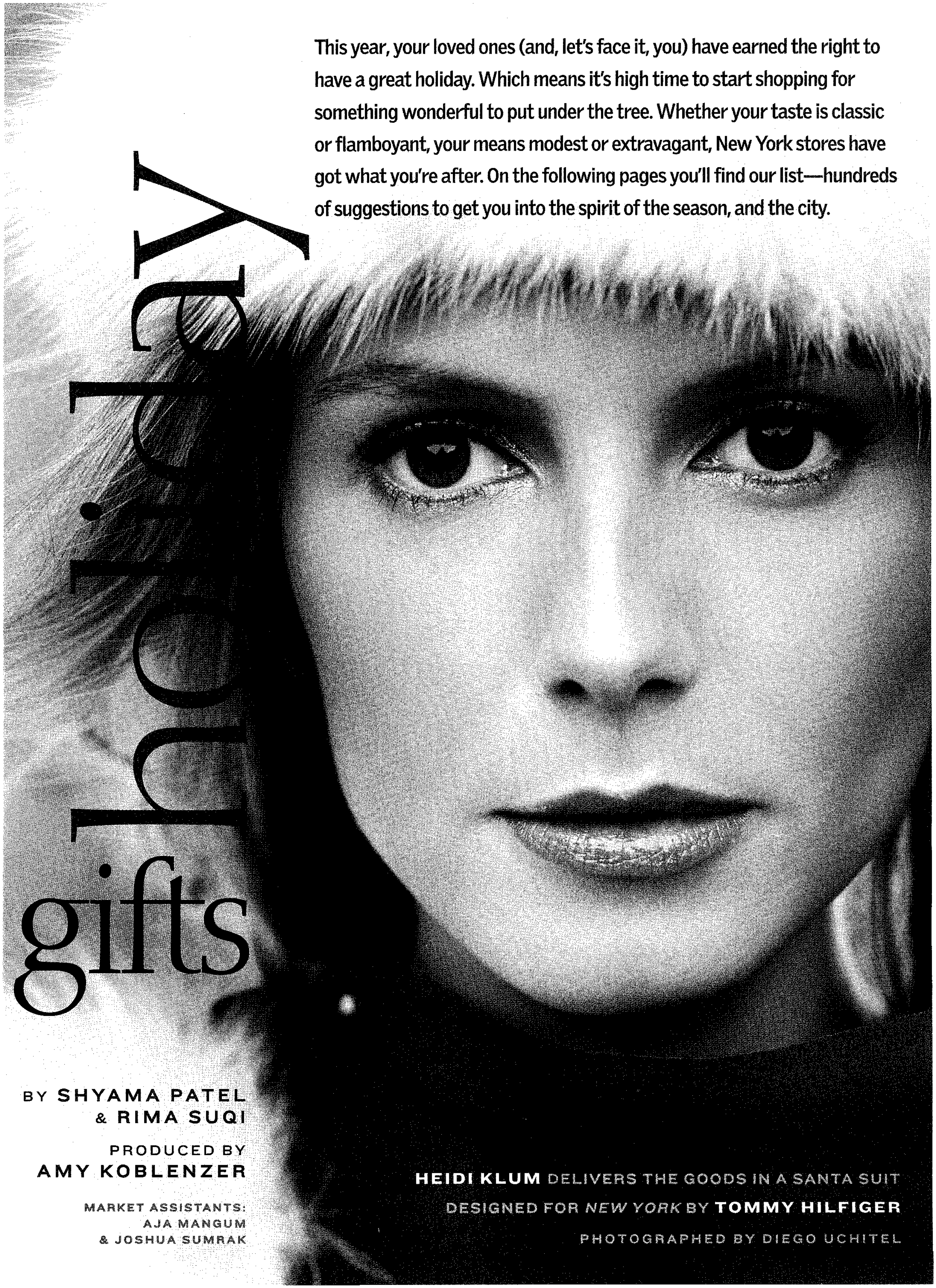

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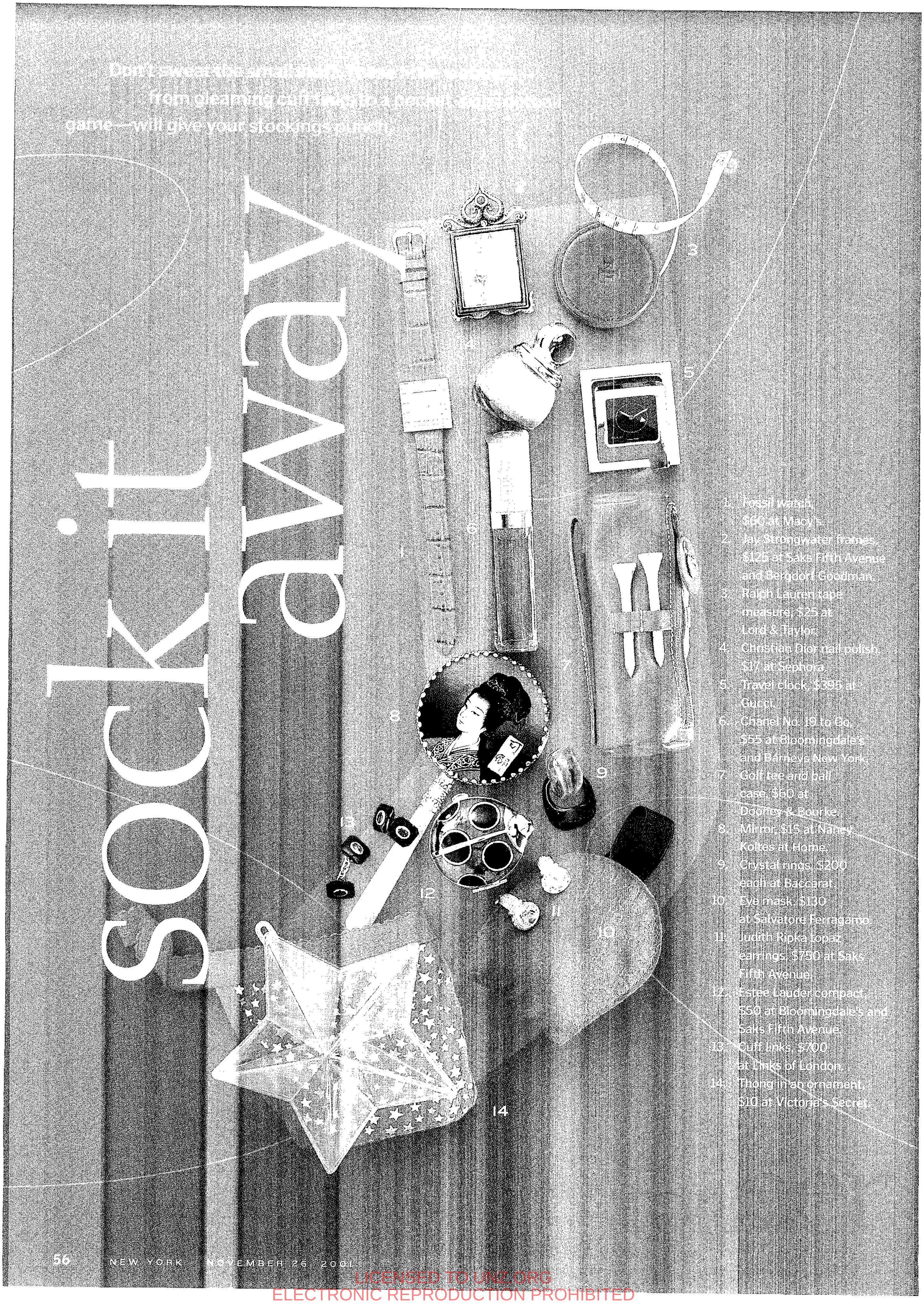
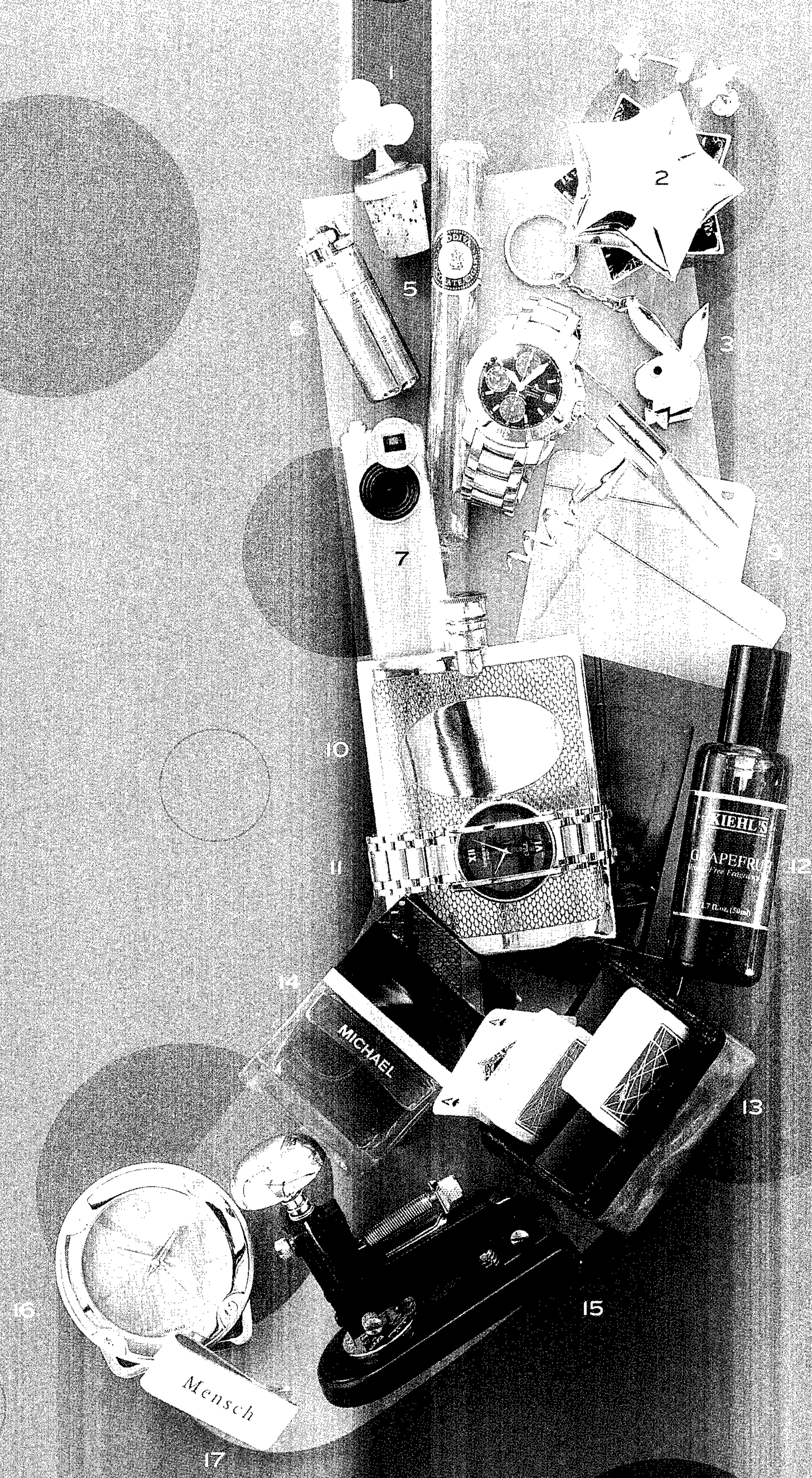


1. Fossil watch, $60 at Macy's.
2. Jay Strongwater frames, $125 at Saks Fifth Avenue and Bergdorf Goodman.
3. Ralph Lauren tape measure, $25 at Lord & Taylor.
4. Christian Dior nail polish, $17 at Sephora.
5. Travel clock, $395 at Gucci.
6. Chanel No. 19 to Go, $55 at Bloomingdale's and Barneys New York.
7. Golf tee and ball case, $60 at Dooney & Bourke.
8. Mirror, $15 at Nancy Koltes at Home.
9. Crystal rings, $200 each at Baccarat.
10. Eye mask, $130 at Salvatore Ferragamo.
11. Judith Ripka topaz earrings, $750 at Saks Fifth Avenue.
12. Estee Lauder compact, $50 at Bloomingdale's and Saks Fifth Avenue.
13. Cuff links, $700 at Links of London.
14. Thong in an ornament, $10 at Victoria's Secret.

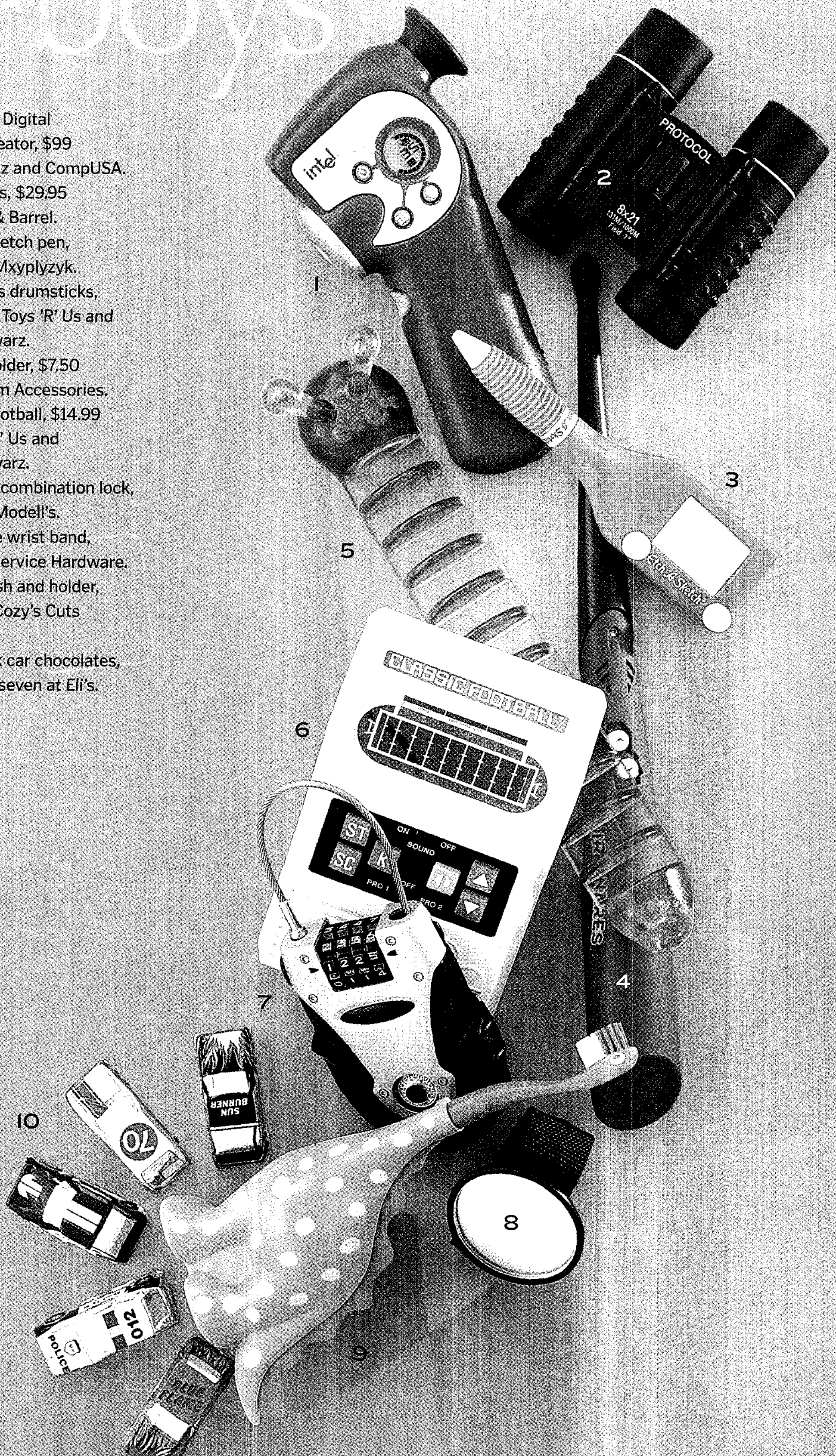


1. Card suit wine stoppers, $29.95 for four at Crate & Barrel.
2. Cuff links and box, $50 at Shanghai Tang.
3. Playboy key chain, $15 at Cassiopia.
4. Baume & Mercier watch, $2,695 at Tourneau.
5. Chocolate cigars, $12.50 for four at Godiva Chocolatier.
6. Time Zone lighter, $695 at Dunhill.
7. 007 pocket digital camera, $100 at Lord & Taylor.
8. Corkscrew (sold with wine stopper), $30 at Calvin Klein.
9. The Cocktail Hour recipe cards, $13.95 at Barnes & Noble.
10. Flask, $65 at Brooks Brothers.
11. Raymond Weil watch, $1,395 at Bloomingdale's, Saks Fifth Avenue, and Tourneau.
12. Grapefruit fragrance, $38.50 at Kiehl's.
13. Playing cards, $118.50 at Paul Stuart.
14. Michael for Men fragrance by Michael Kors, $60 at Bloomingdale's.
15. El Casco stapler, $65 at Barneys New York.
16. Travel alarm clock, $100 at Movado.
17. Money clip, $15 at Random Accessories.

PHOTOGRAPHED BY JOE SCAFURO

for boys

1. Intel Play Digital Movie Creator, $99 at The Wiz and CompUSA.
2. Binoculars, $29.95 at Crate & Barrel.
3. Etch-a-Sketch pen, $7.95 at Mxyplyzyk.
4. Air Snares drumsticks, $19.99 at Toys 'R' Us and FAO Schwarz.
5. D.J. CD holder, $7.50 at Random Accessories.
6. Classic football, $14.99 at Toys 'R' Us and FAO Schwarz.
7. EZ Touch combination lock, $5.99 at Modell's.
8. Reflective wrist band, $7.95 at Service Hardware.
9. Toothbrush and holder, $9.95 at Cozy's Cuts For Kids.
10. Matchbox car chocolates, $5.99 for seven at Eli's.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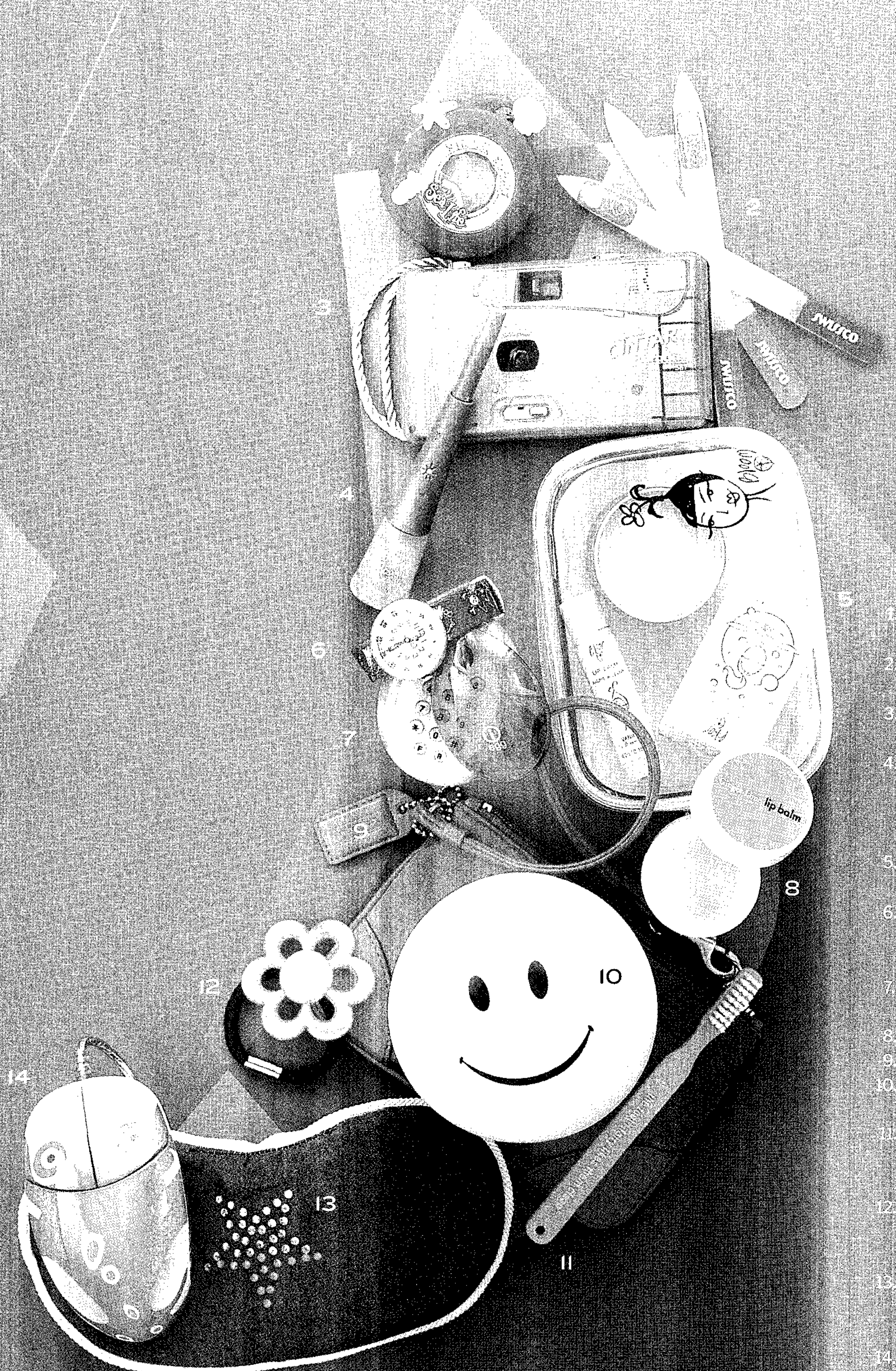


1. Stickers, $5.50 at Kidding Around.
2. Nail files, $7.99 each at Gracious Home.
3. Cintar 35-mm. camera, $13.98 at Office Max.
4. Cynthia Rowley lip pencil and gloss (for store information, call 212-334-1144).
5. Bloom travel kit, $15 at Bloomingdale's and Sephora.
6. Flik Flak watch, $35 at FAO Schwarz, Macy's, and Swatch.
7. Telephone, $18 at Mxyplyzyk.
8. Lip balm, $5.50 at J.Crew.
9. Pouch, $38 at Coach.
10. Affirmation ball, $10.95 at Alphabets.
11. *Glow-in-the-dark* toothbrush, $5 at Ad Hoc Softwares.
12. France Luxe ponytail holder, $16 at Bergdorf Goodman and Bloomingdale's.
13. Selima eye mask, $50 at Bond 07 and Lunettes et Chocolat.
14. Mouse, $40 at E.A.T. Gifts.

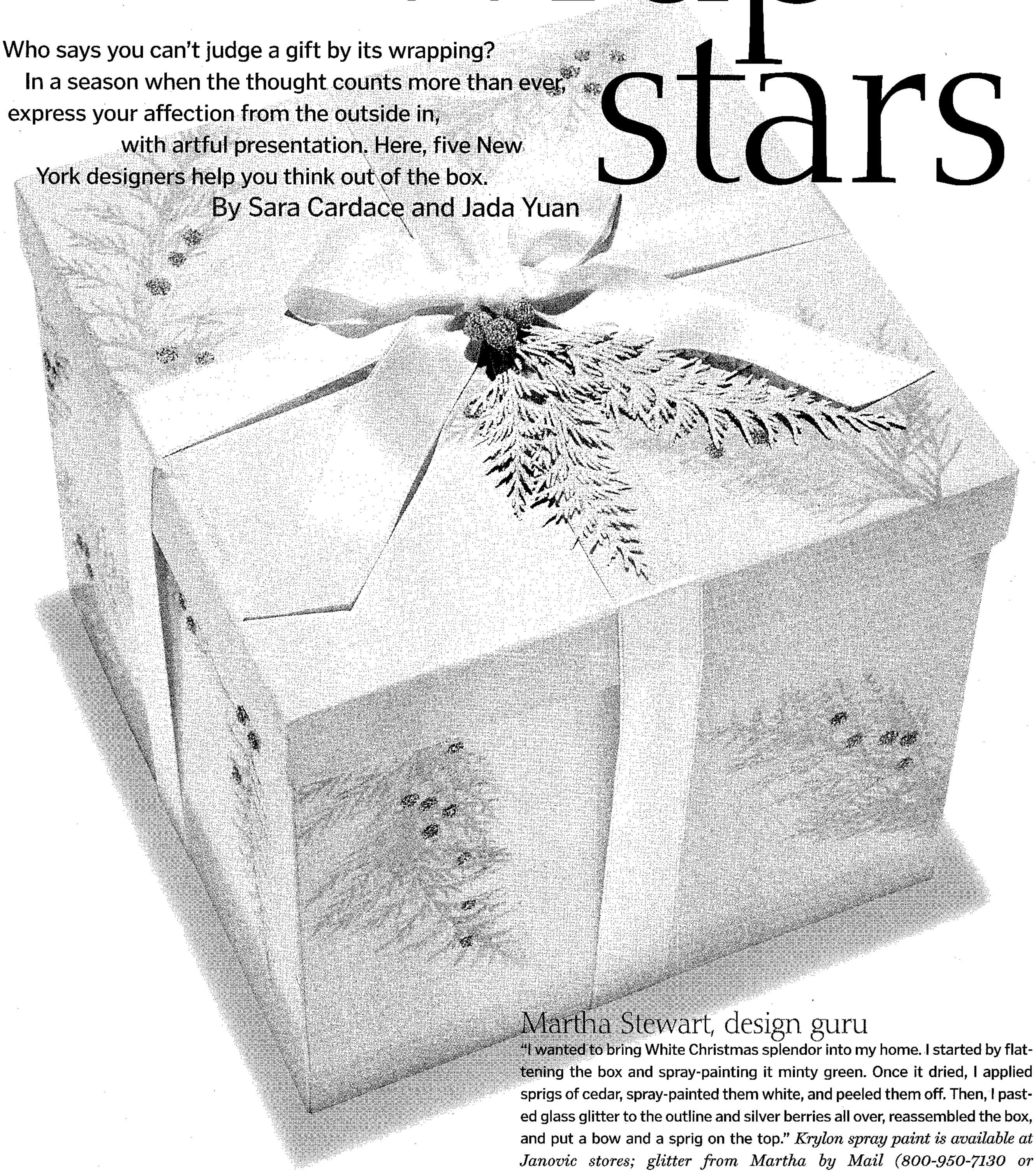
FOR STORE INFORMATION, SEE PAGE 100.

for girls

wrap stars

Who says you can't judge a gift by its wrapping? In a season when the thought counts more than ever, express your affection from the outside in, with artful presentation. Here, five New York designers help you think out of the box.

By Sara Cardace and Jada Yuan



Martha Stewart, design guru

"I wanted to bring White Christmas splendor into my home. I started by flattening the box and spray-painting it minty green. Once it dried, I applied sprigs of cedar, spray-painted them white, and peeled them off. Then, I pasted glass glitter to the outline and silver berries all over, reassembled the box, and put a bow and a sprig on the top." *Krylon spray paint is available at Janovic stores; glitter from Martha by Mail (800-950-7130 or www.marthastewart.com); sprigs from your local tree vendor.*

PHOTOGRAPHED BY DARRIN HADDAD

CO
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RA
DO

"… c'est un parfum exquis,

non seulement exquis, mais il parle à l'âme,

c'est un enchantement."*

Jean Giono. La Chasse au bonheur. (c) Editions GALLIMARD

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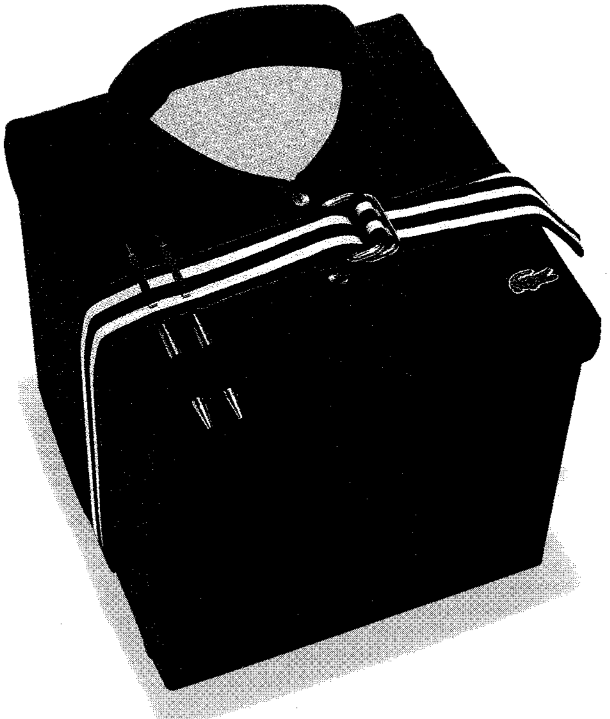
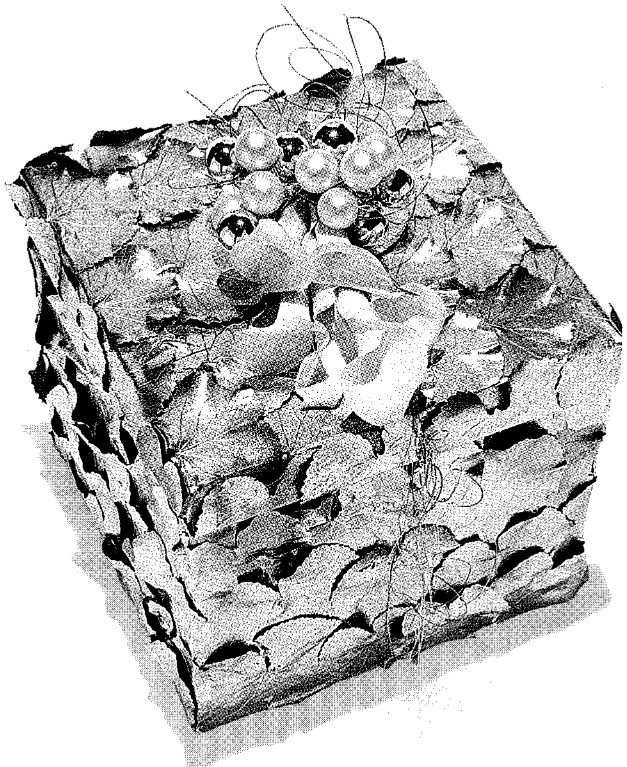


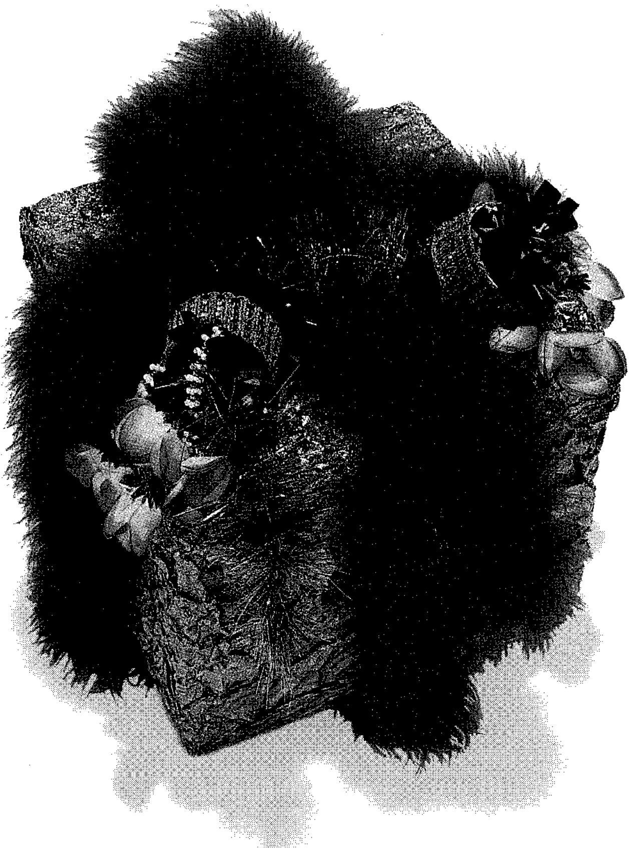
Jonathan Adler, potter

"I've been wrapping myself in Lacoste my whole life." *Vintage Lacoste shirt from Sugartown Traders, Lawrence, Kansas (785-331-2791); belt from J. Press, 7 E. 44th St. (212-687-7642); pens from Staples.*



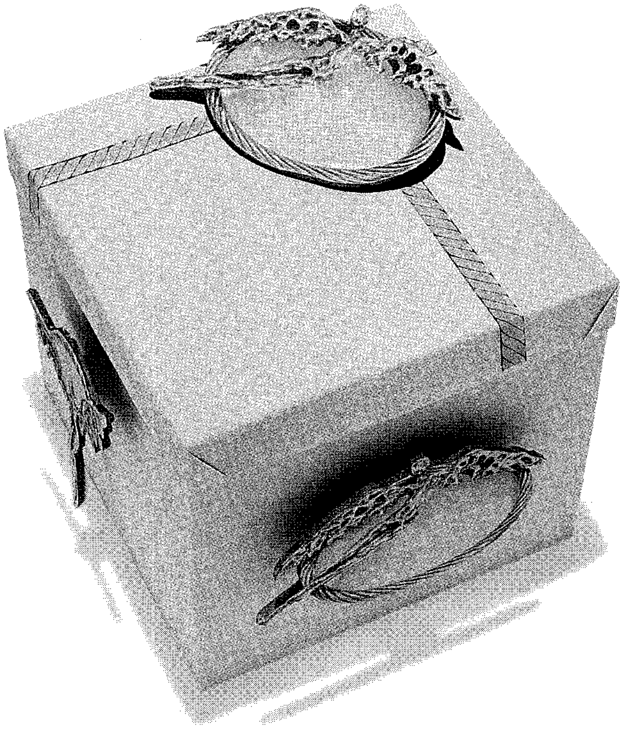
Elizabeth Ryan, florist

"I papered the box with galax leaves, spray-painted silver. It's a gift within a gift—the box will last long after the holidays." *Spray glue, spray paint, and wire from Saifee,114 First Ave. (212-979-6396); balls from Kmart.*



Betsey Johnson, fashion designer

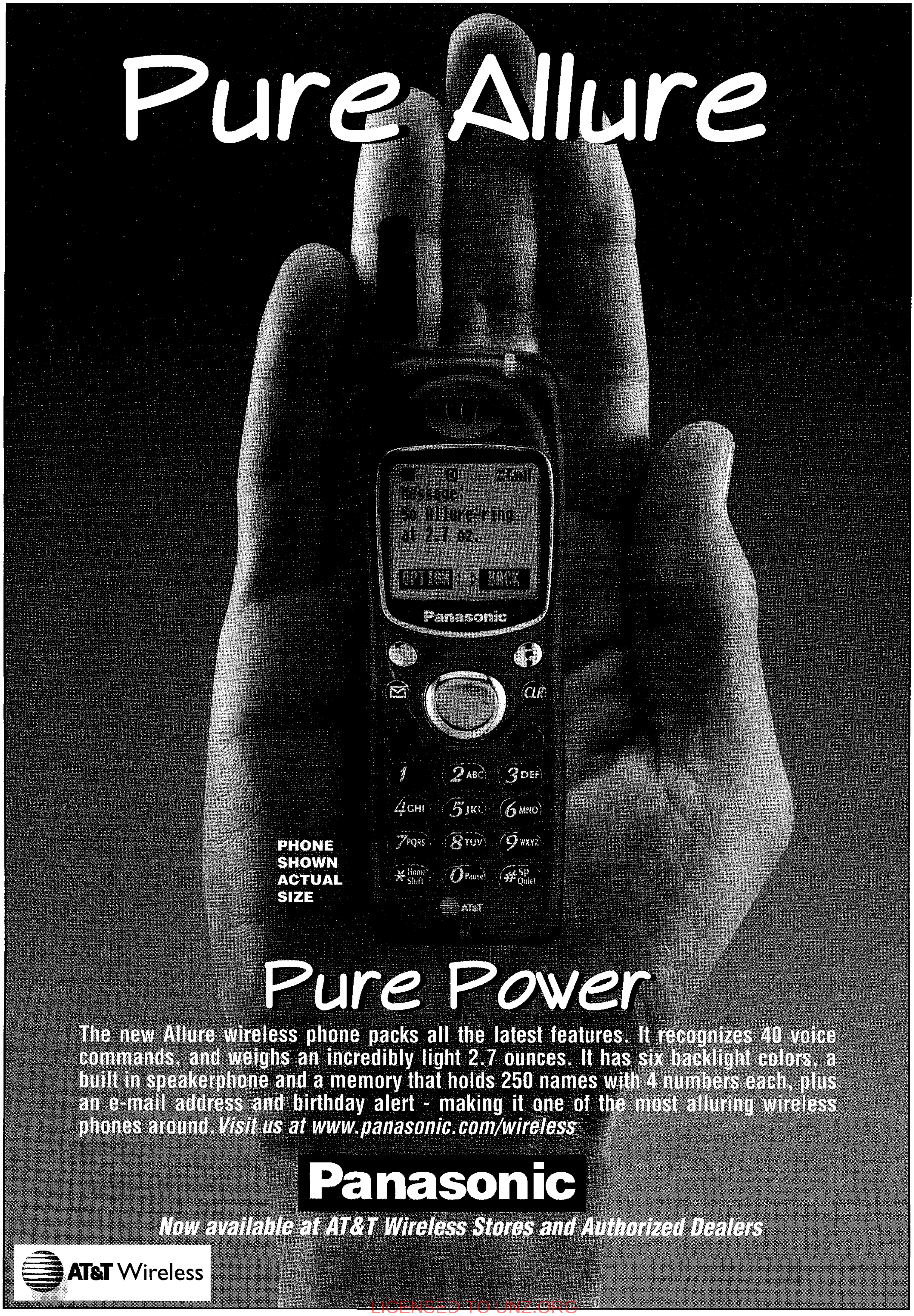
"I used florist foil—it comes in lots of colors. No tape, no strings . . . this takes two seconds!" *Marabou trim from M&J Trimmings, 1008 Sixth Ave., near 38th St. (212-391-9072).*



David Yurman, jewelry designer

"We all need angels right now. I first made this angel in bronze over 25 years ago. She's perfect for my holiday gifts." *Synthetic suede is available in a range of colors at B&J Fabrics, 263 W. 40th St. (212-354-8150).*

The gift boxes on these pages are $2 at RTR Packaging, 27 West 20th Street, suite 606 (212-620-0011). Many sizes are available.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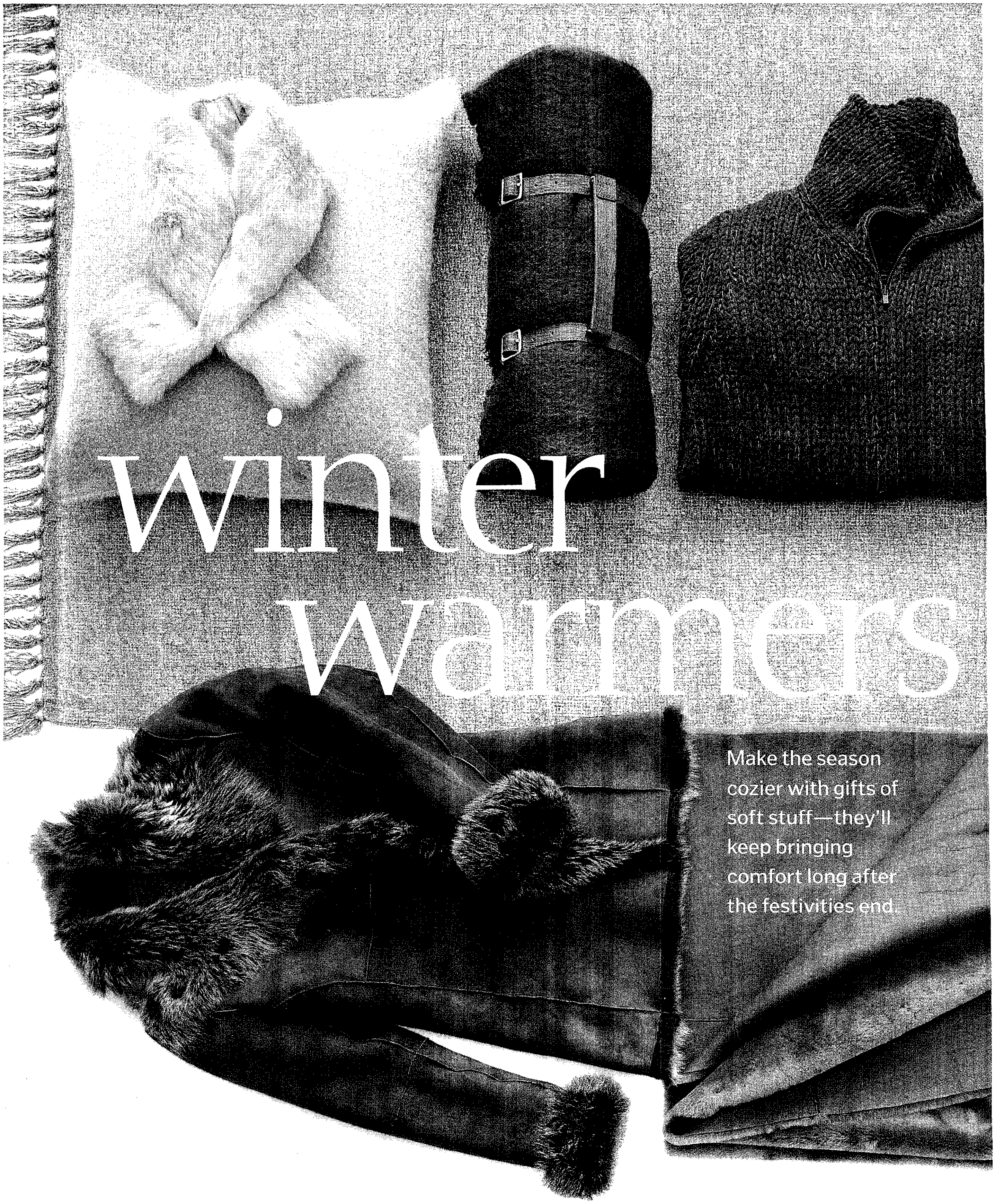
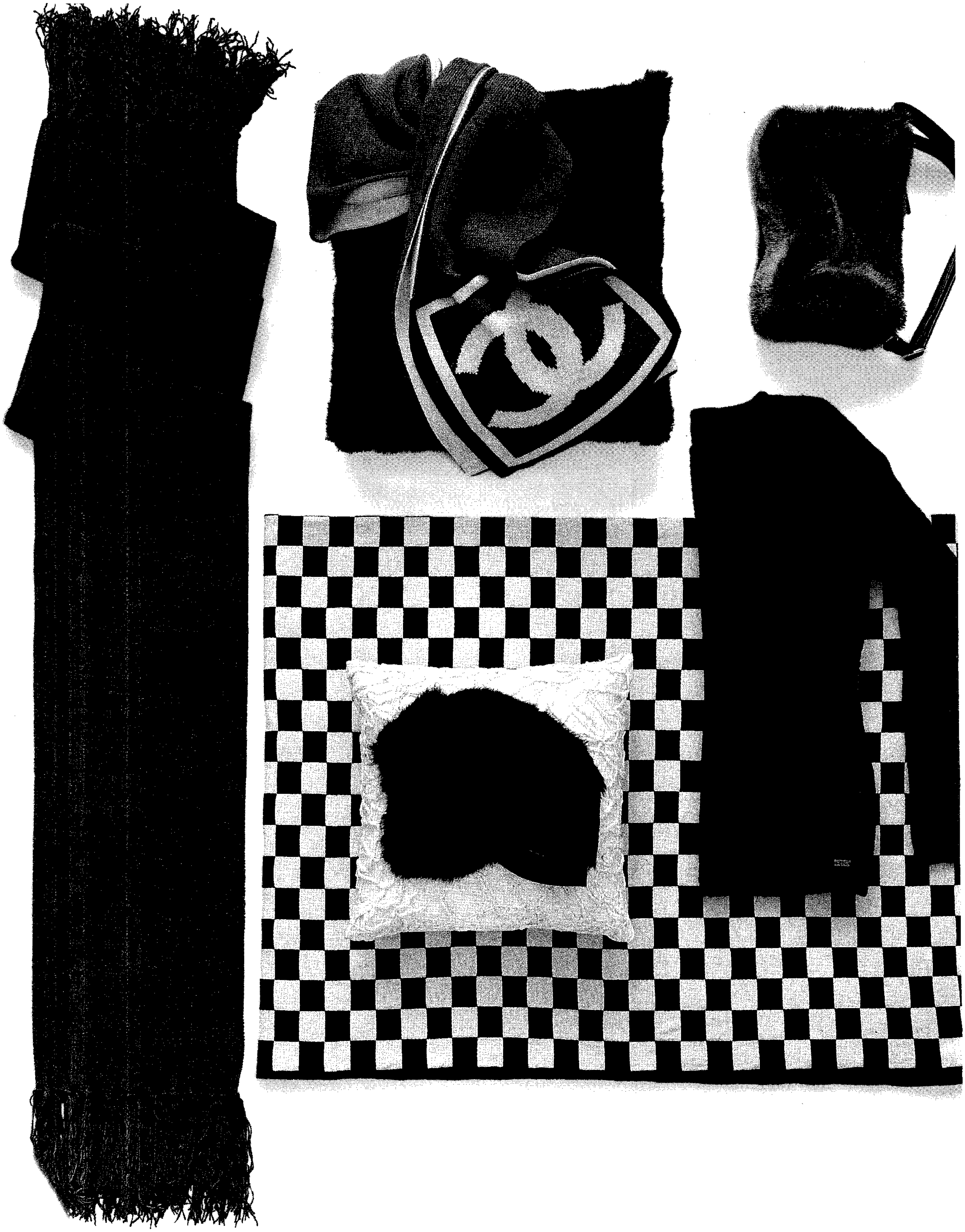


Make the season cozier with gifts of soft stuff—they'll keep bringing comfort long after the festivities end.

Clockwise from top left: Chenille throw, $200 at Gracious Home. Wool-and-mohair pillow, $125 at Calvin Klein. Rabbit-fur scarf, $75 at Calypso. Mohair blanket, $410 at Holland & Holland. Wool sweater, $295 at Calvin Klein. Sheepskin throw, $1,200 at Nicole Farhi. Shearling coat, $1,594 at Costume National.

Clockwise from top left: Raccoon-fur cossack hat, $1,200 at Louis Vuitton. Wool scarf, $78 at Coach. Etro Home Collection *faux*-fur throw with suede trim, $1,188 at Barneys New York. Shearling jacket, $2,180 at Miu Miu. Shearling hat, $24 at United Colors of Benetton. Velvet slippers, $40 at DKNY.

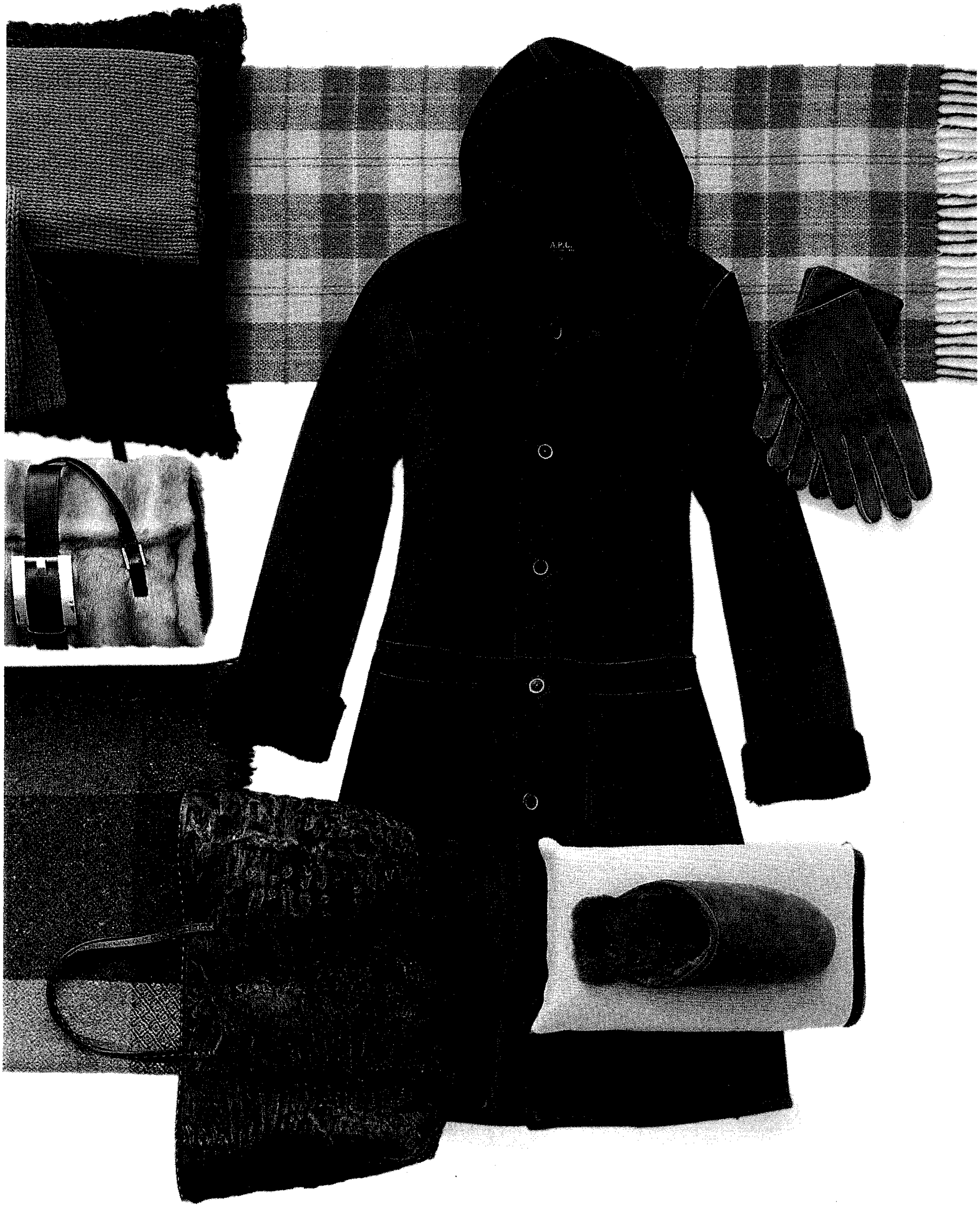
PHOTOGRAPHED BY ANTONIS ACHILLEOS



Clockwise from left: Chenille **throw**, $200 at Gracious Home. *Faux*-fur **pillow**, $150 at ABC Carpet & Home. Cashmere **scarf**, $890 at Chanel. *Faux*-fur **bag**, $48 at Banana Republic. Wool **sweater**, $430 at Salvatore Ferragamo. Wool **blanket**, $595 at Armani Casa. Cotton **pillow**, $75 at DKNY; also at ABC Carpet & Home. Rabbit-fur **cap**, $280 at Gucci.

Clockwise from top left: Wool pillow, $171 at the Terence Conran Shop. Pleated cashmere throw, $1,500 at Donna Karan. Also at Bloomingdale's. Spi 25 rabbit scarf, $248 at Henri Bendel. *Faux*-fur hat, $38 at Kenneth Cole. Cashmere pillow, $275 at Ralph Lauren Home. *Faux*-shearling hat, $49 at Club Monaco. Mongolian lamb's-wool boa, $195 at Club Monaco. Loro Piano cashmere travel pillow, $195 at Bergdorf Goodman.

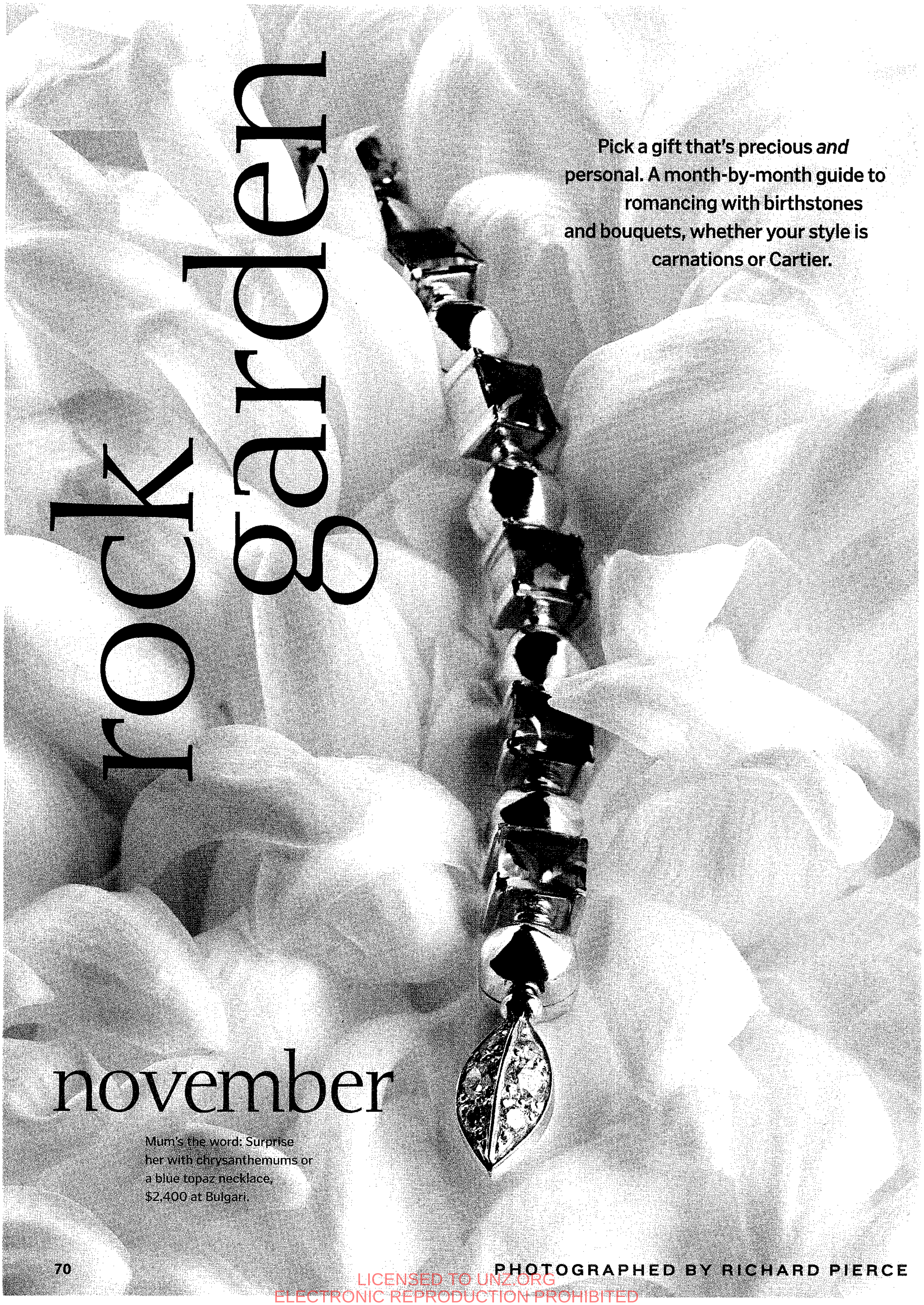
Clockwise from top left: Suede-and-*faux*-fur tote, $148 at Henri Bendel. Cashmere hat with rabbit-fur trim, $350 at TSE. Wool pillow, $45 at Gracious Home. Rabbit-and-chinchilla scarf, $980 at Christian Dior. Curly lamb's-wool-and-leather sham, $320 at Donna Karan. Wool-and-cashmere sweater, $407 at Les Copains. Mink scarf, $305 at MaxMara. Etro Home Collection throw, $378 at Barneys New York. *Faux*-shearling jacket, $350 at AIX Armani Exchange.



Clockwise from top right: Cashmere scarf, $165 at Barneys New York. Men's leather gloves, $88 at J.Crew. Shearling coat, $1,450 at A.P.C. Cashmere blanket-in-a-bag, $298 at Barneys New York. Suede slippers, $60 at Banana Republic. Persian lamb tote, $3,475 at Fendi. Ermine handbag, $4,000 at Versace.

rock garden

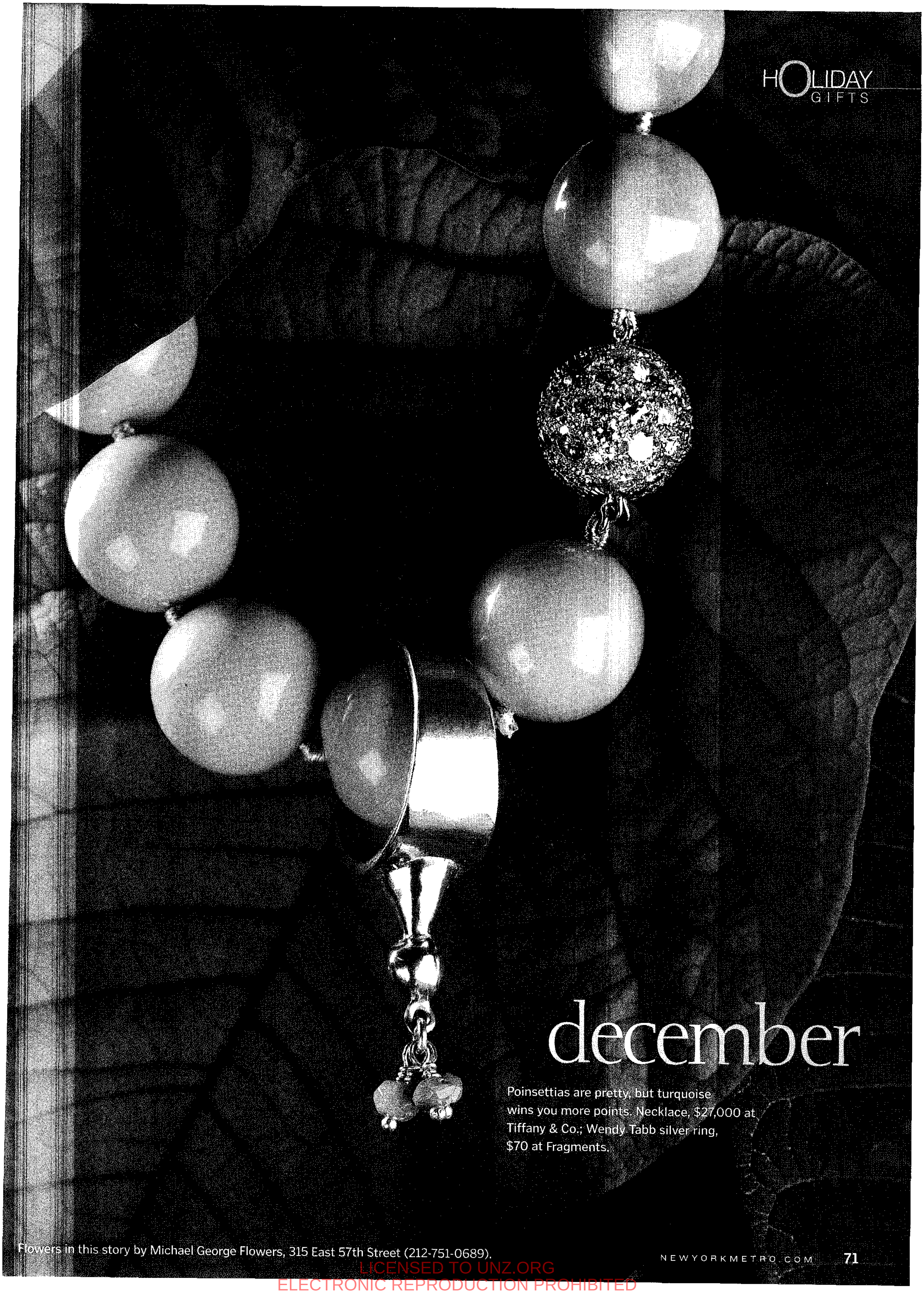
Pick a gift that's precious *and* personal. A month-by-month guide to romancing with birthstones and bouquets, whether your style is carnations or Cartier.



november

Mum's the word: Surprise her with chrysanthemums or a blue topaz necklace, $2,400 at Bulgari.

PHOTOGRAPHED BY RICHARD PIERCE



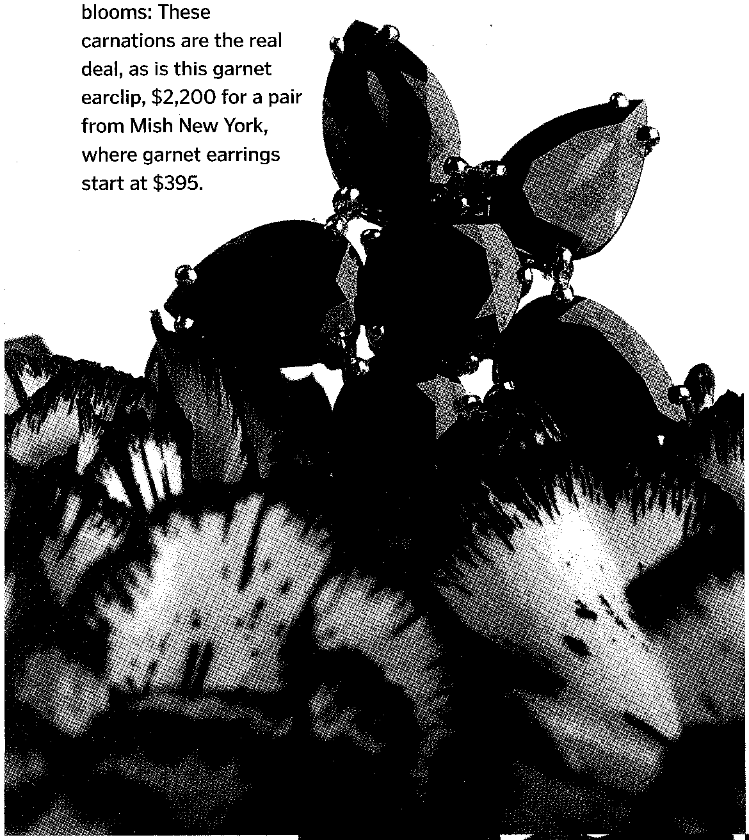
december

Poinsettias are pretty, but turquoise wins you more points. Necklace, $27,000 at Tiffany & Co.; Wendy Tabb silver ring, $70 at Fragments.

Flowers in this story by Michael George Flowers, 315 East 57th Street (212-751-0689).

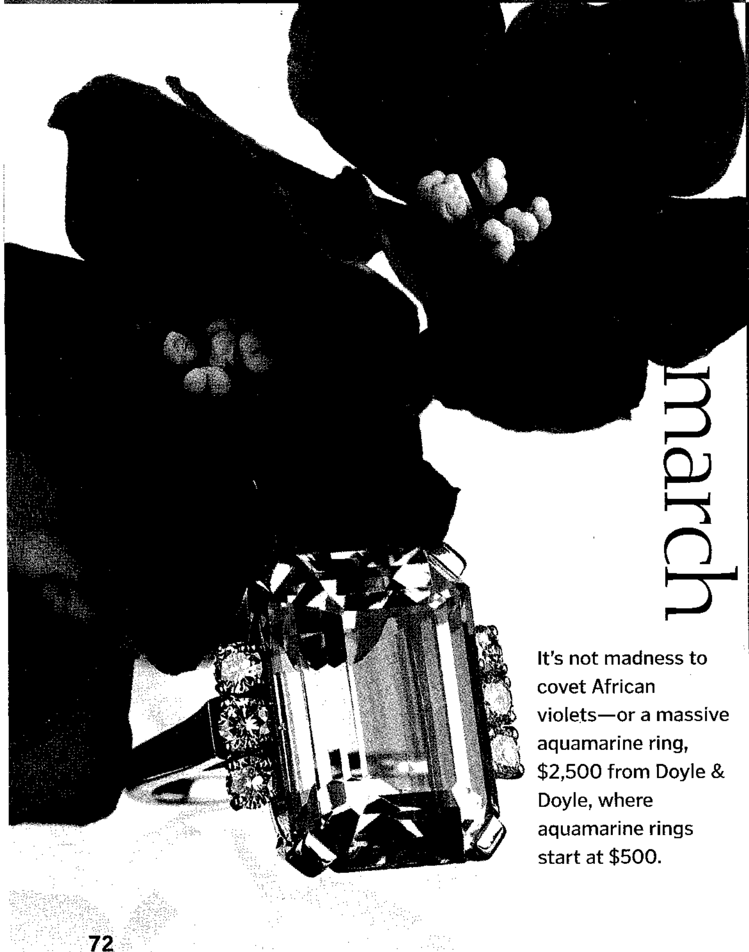
january

No more blue-tinted blooms: These carnations are the real deal, as is this garnet earclip, $2,200 for a pair from Mish New York, where garnet earrings start at $395.



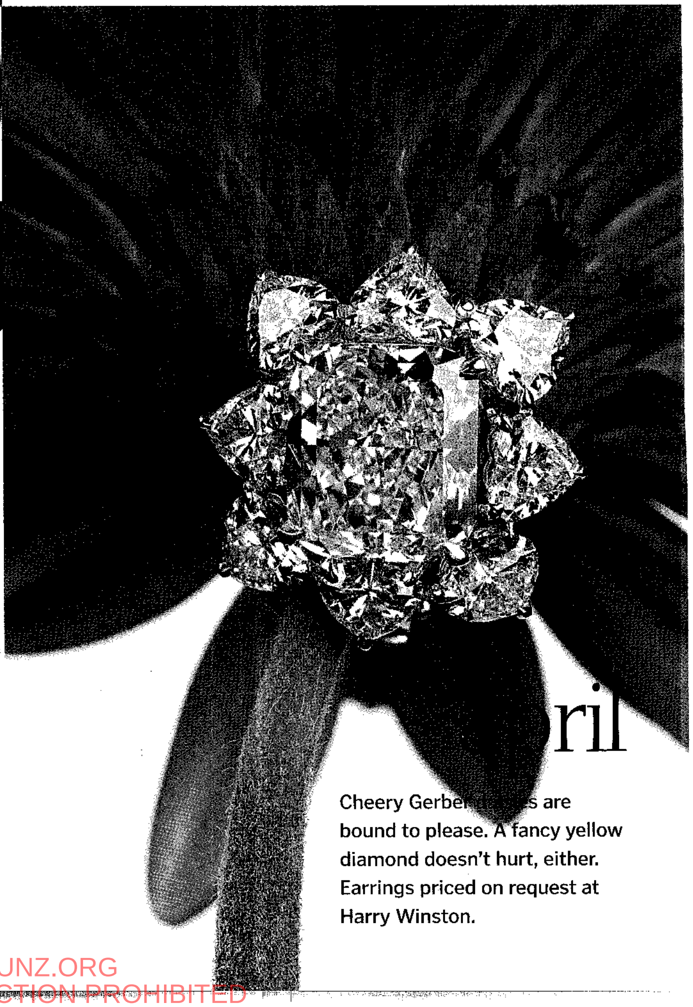
februar

A primrose smells even sweeter with a clover-shaped amethyst pendant, $2,200 from Chanel Fine Jewelry (chain sold separately, $350).



march

It's not madness to covet African violets—or a massive aquamarine ring, $2,500 from Doyle & Doyle, where aquamarine rings start at $500.



ril

Cheery Gerbe[illegible]s are bound to please. A fancy yellow diamond doesn't hurt, either. Earrings priced on request at Harry Winston.

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may

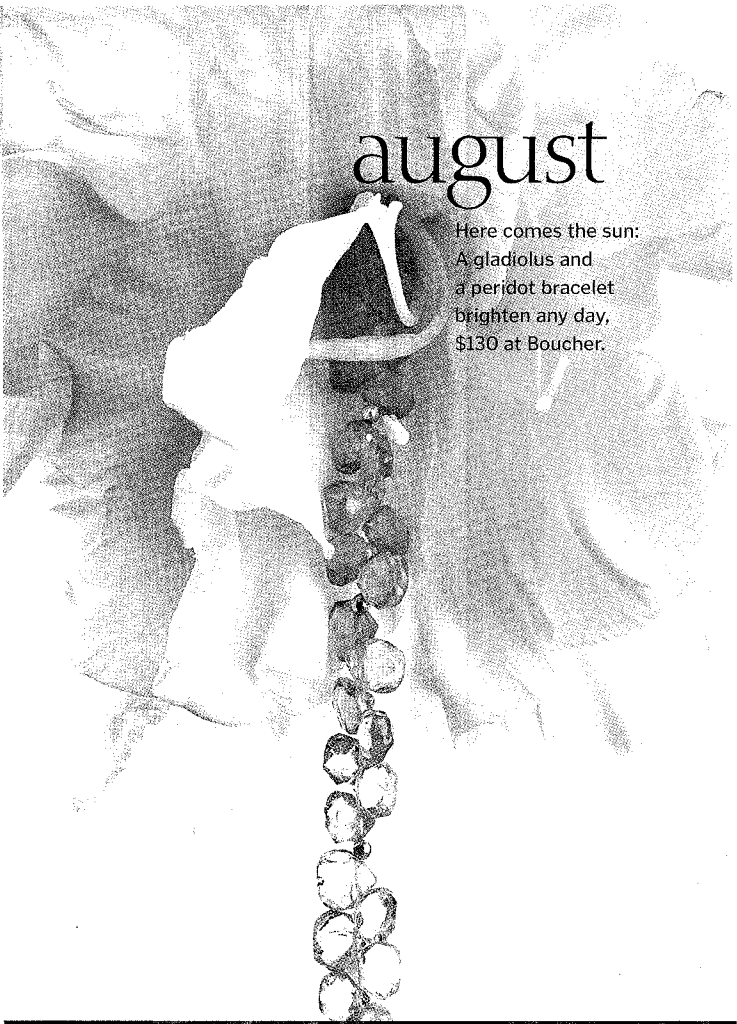
Have a green day: Hit up your florist for a lily of the valley or slip one of these on your finger. Emerald ring, priced on request, and diamond ring, $12,500, both at Cartier.

june

Isn't it romantic? A flutter of rose petals sets the stage for an antique pearl necklace, $5,500 at Fred Leighton.

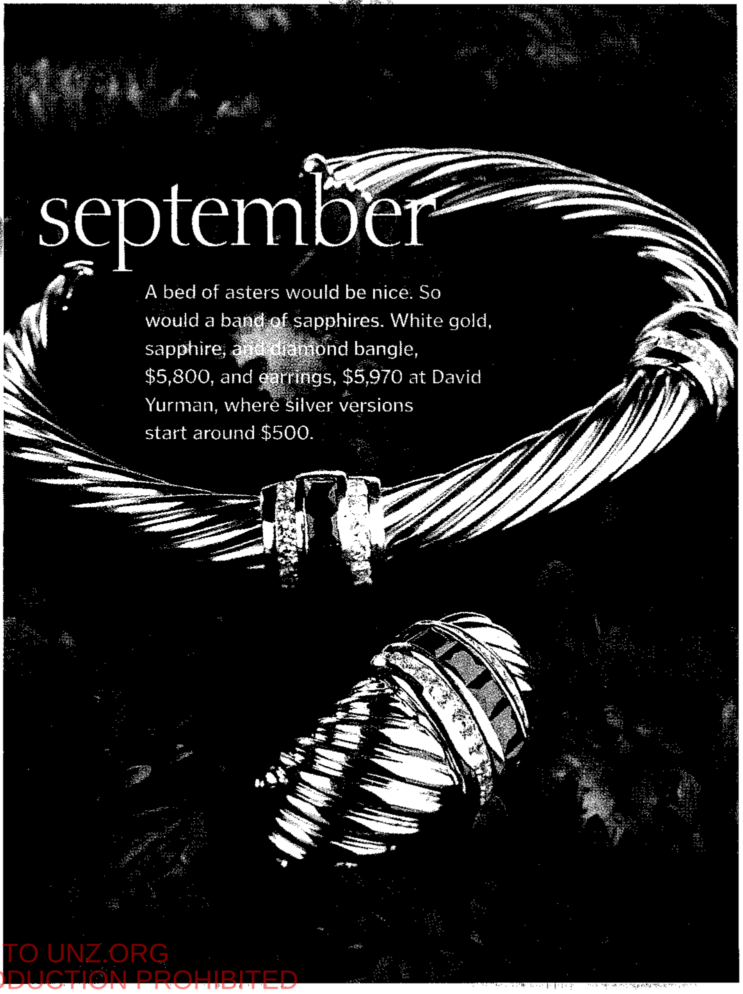
july

Stalk her with sweet peas and even sweeter ruby trinkets. Earrings, $885, and ring, $1,385 at Me & Ro, where ruby earrings start at $245.



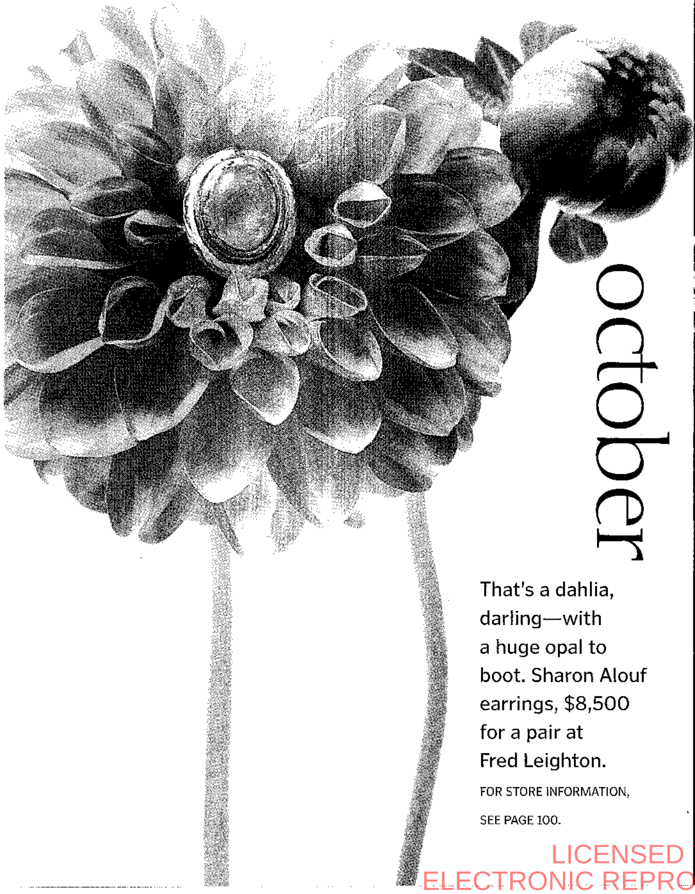
august

Here comes the sun: A gladiolus and a peridot bracelet brighten any day, $130 at Boucher.



september

A bed of asters would be nice. So would a band of sapphires. White gold, sapphire, and diamond bangle, $5,800, and earrings, $5,970 at David Yurman, where silver versions start around $500.



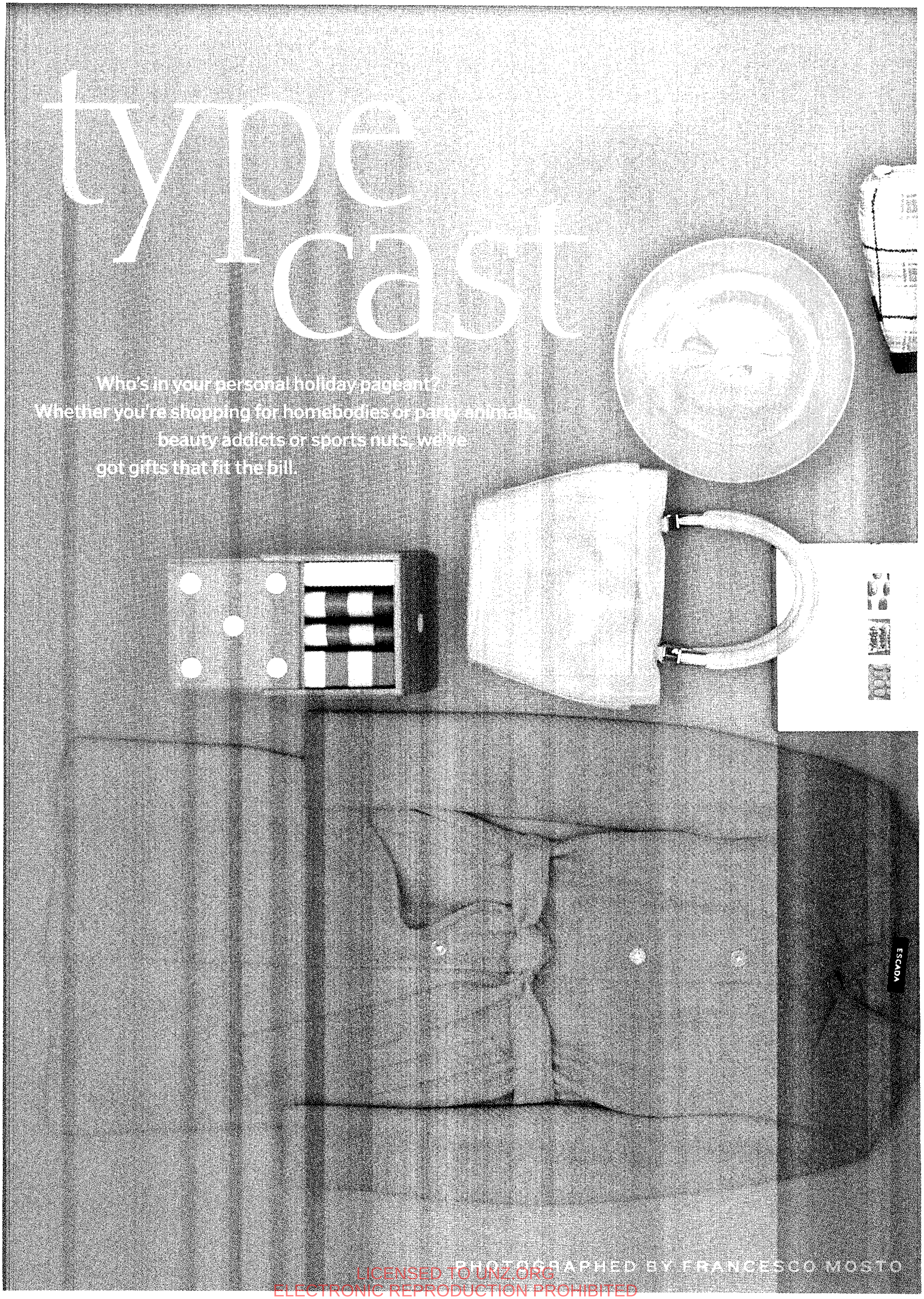
october

That's a dahlia, darling—with a huge opal to boot. Sharon Alouf earrings, $8,500 for a pair at Fred Leighton.

FOR STORE INFORMATION, SEE PAGE 100.

type cast

Who's in your personal holiday pageant? Whether you're shopping for homebodies or party animals, beauty addicts or sports nuts, we've got gifts that fit the bill.



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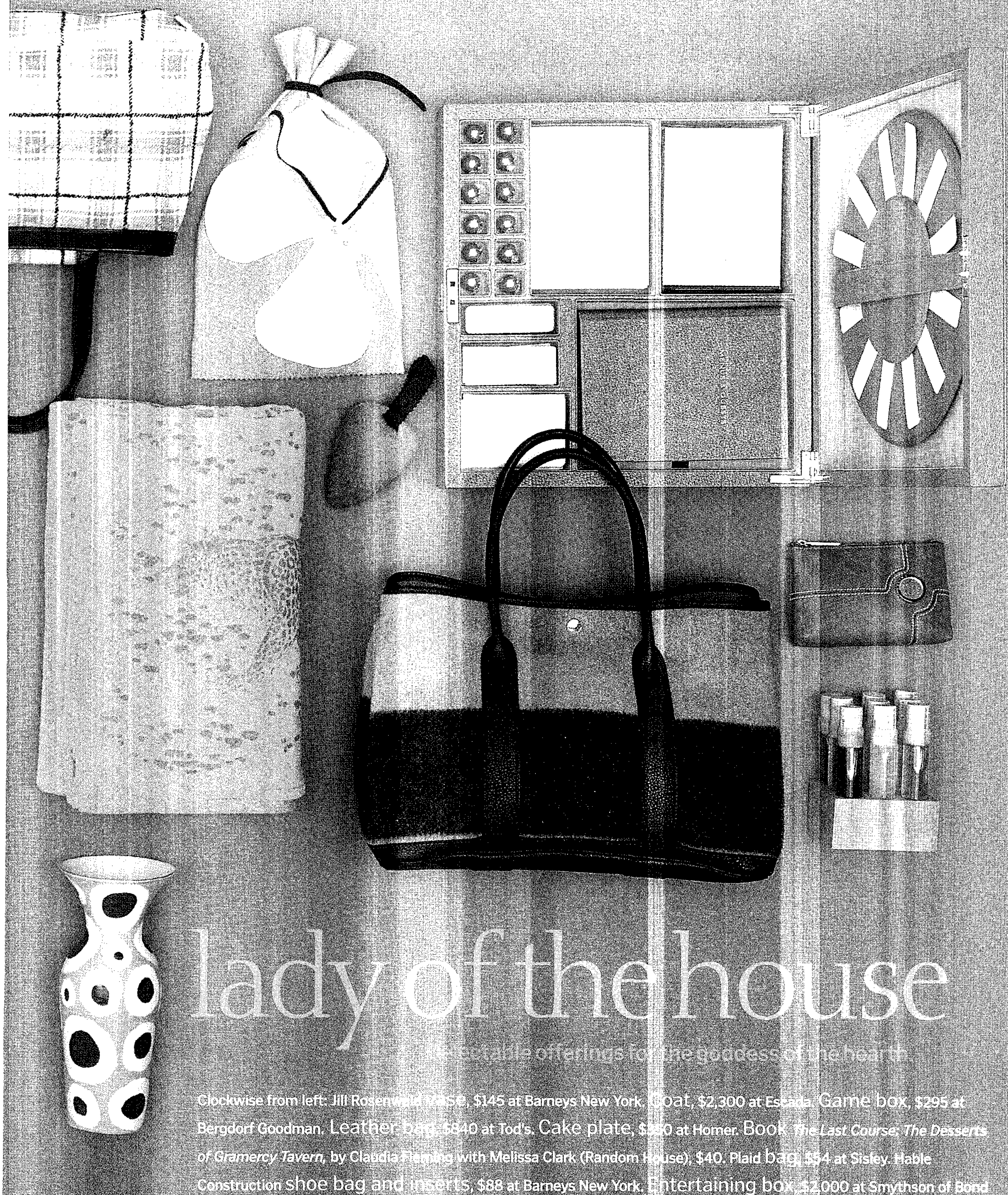


lady of the house

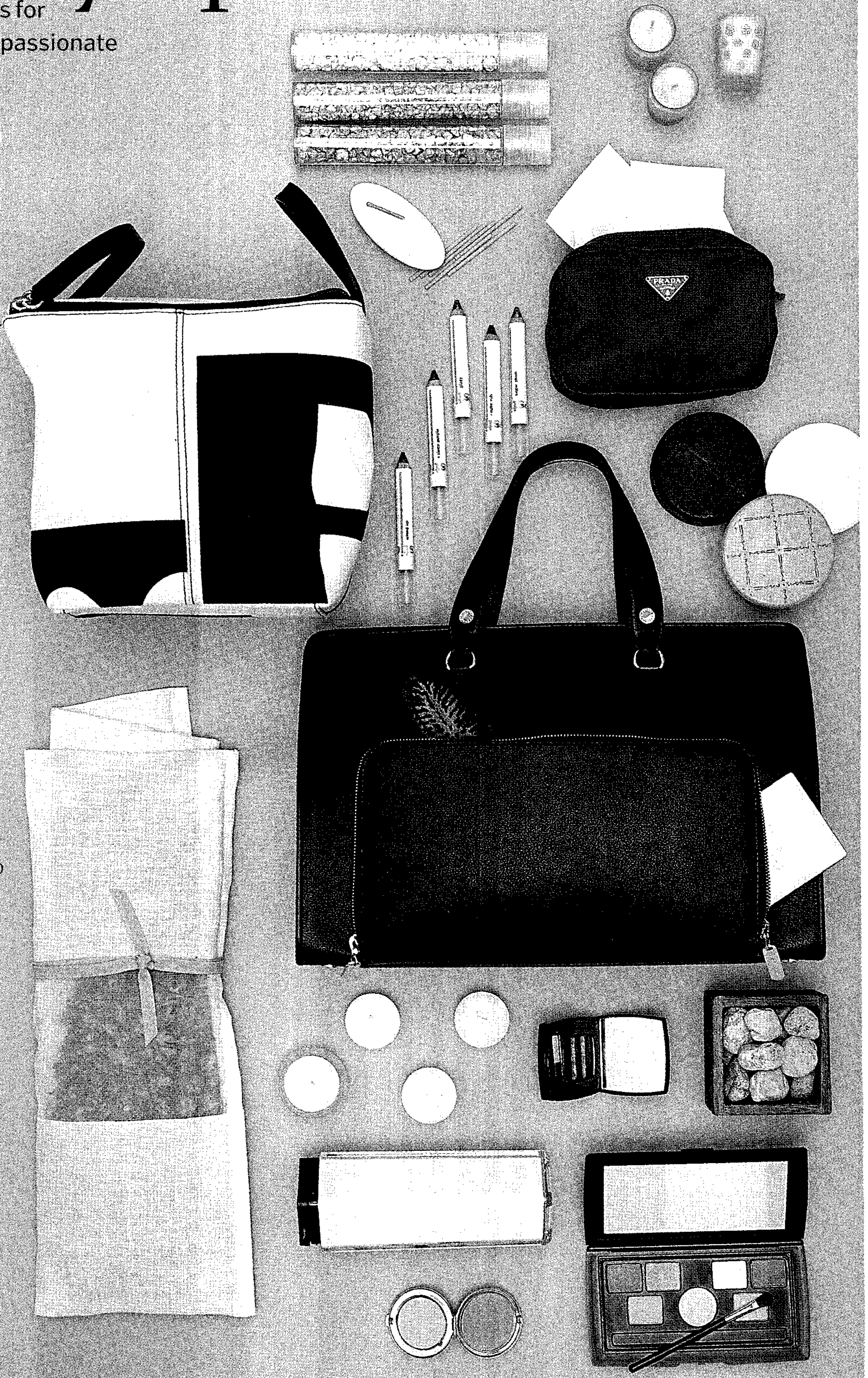
Delectable offerings for the goddess of the hearth

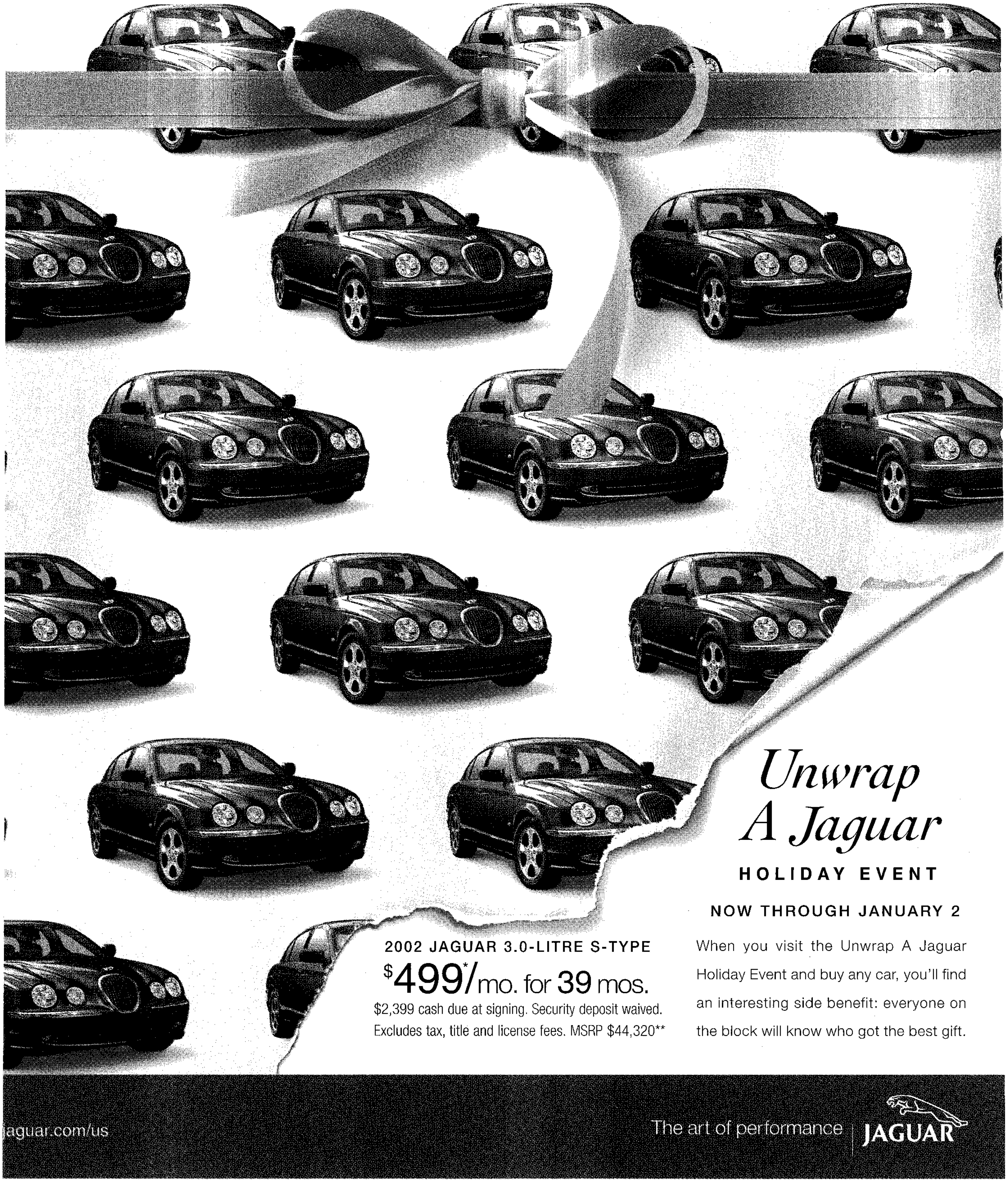
Clockwise from left: Jill Rosenwald vase, $145 at Barneys New York. Coat, $2,300 at Escada. Game box, $295 at Bergdorf Goodman. Leather bag, $840 at Tod's. Cake plate, $350 at Homer. Book *The Last Course: The Desserts of Gramercy Tavern,* by Claudia Fleming with Melissa Clark (Random House), $40. Plaid bag, $54 at Sisley. Hable Construction shoe bag and inserts, $88 at Barneys New York. Entertaining box, $2,000 at Smythson of Bond Street. Also at Saks Fifth Avenue. Makeup bag, $180 at Celine. Also at Bloomingdale's. Honey sampler, $49 at Nice House. Wool bag, $980 at Hermès. Towel, $130 at Salvatore Ferragamo.

beauty queen

The prettiest products for the woman who's passionate about pampering.

Clockwise from top: Stila **bath crystals** and **candles**, $45 at Barneys New York, Bergdorf Goodman, Saks Fifth Avenue, and Sephora. Shiseido **incense**, $30 at Bergdorf Goodman, Macy's, and Sephora. **Makeup bag** with products, $125 at Prada. **Lip pencils**, $48 for five at Bliss. **Soap set**, $20 at M.A.C. **Handbag** with makeup compartment in front, $790 at Frédéric Fekkai and Bergdorf Goodman. **Scented bath stones**, $27.50 at Armani Casa. Lancôme **palette**, $32.50 at Bergdorf Goodman, Bloomingdale's, and Macy's. Noir Lamé **compact**, $30 at Chanel. Prescriptives Calyx **travel candles**, $22.50 at Bloomingdale's, Lord & Taylor, and Macy's. Marc Jacobs perfumed **body cream**, $80 at Saks Fifth Avenue. Clinique **compact**, $25 at Bloomingdale's. **Drawer liner**, $25 at Takashimaya New York. **Toiletry bag**, $220 at Bally.





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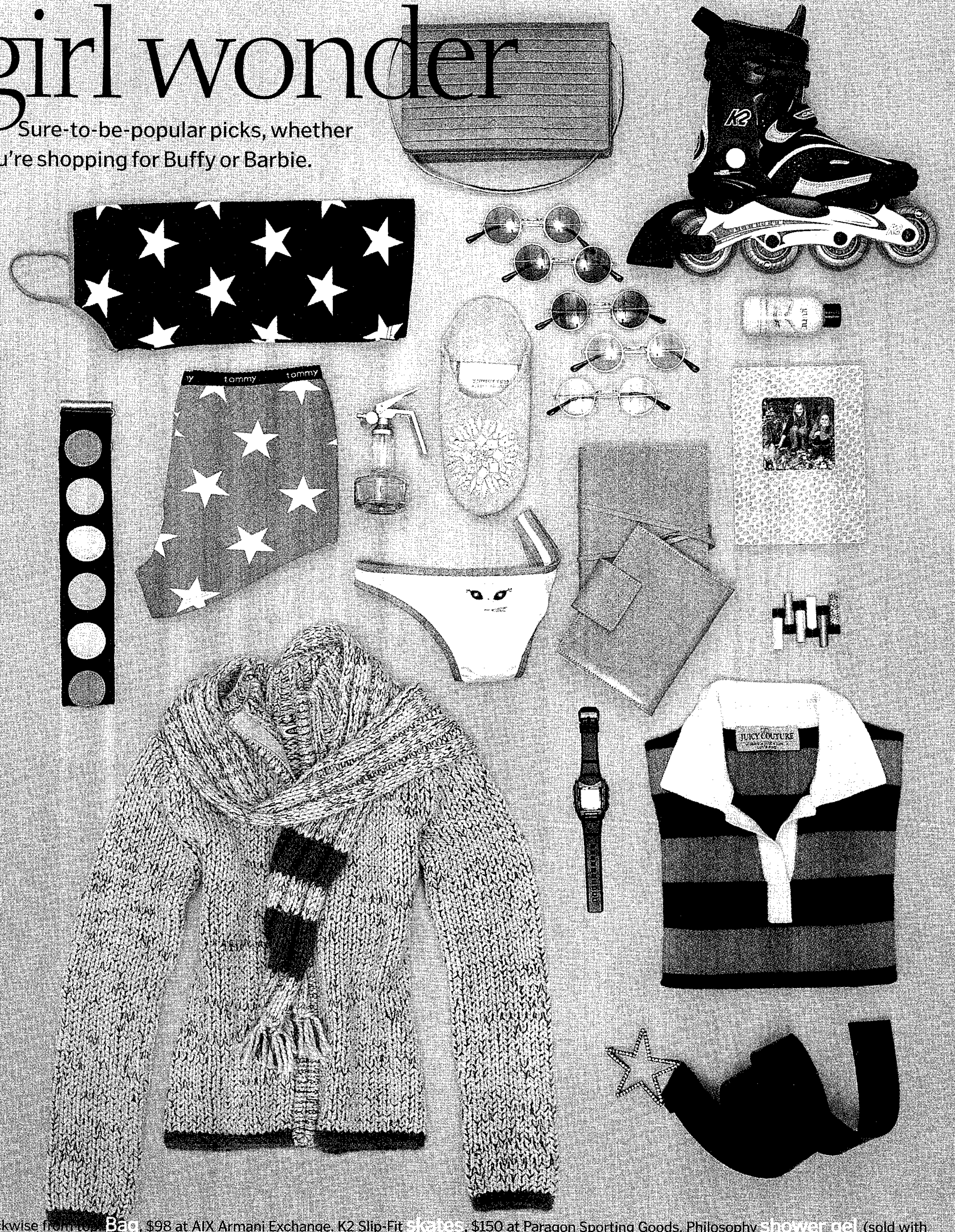
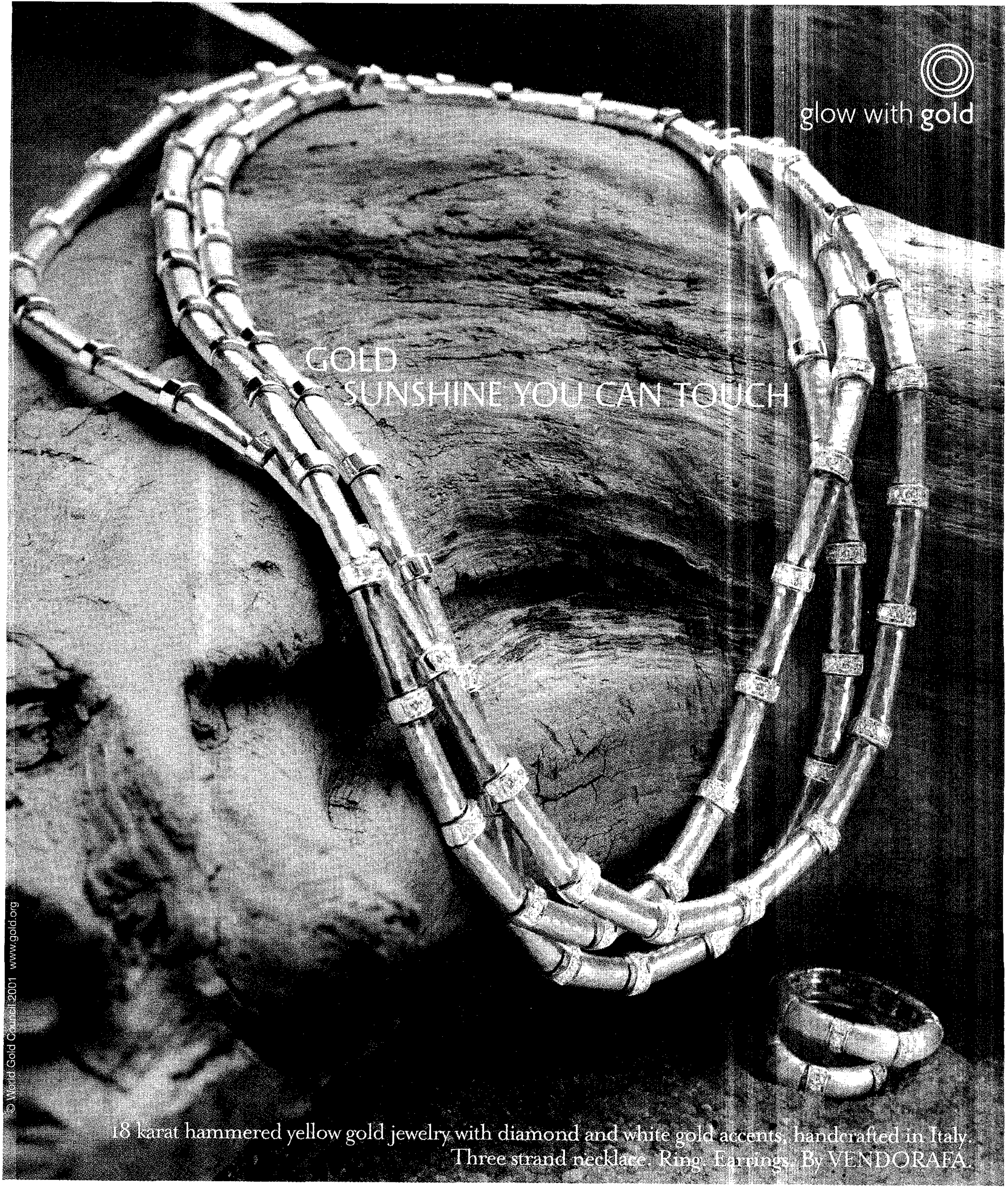
girl wonder

Sure-to-be-popular picks, whether you're shopping for Buffy or Barbie.



Clockwise from top: **Bag**, $98 at AIX Armani Exchange. K2 Slip-Fit **skates**, $150 at Paragon Sporting Goods. Philosophy **shower gel** (sold with **salt scrub**), $30 at Sephora. **Sunglasses**, $25 for seven, at E.A.T. Gifts. Meryl Waitz **frame**, $10 at International Center of Photography. Tri-fold **album**, $110, and **journal**, $95 at Kate Spade. **Slippers**, $80 at ABC Carpet & Home. **Glitter set**, $20 at M.A.C. Juicy Couture cashmere **sweater**, $245 at Henri Bendel. Casio **color wrist camera watch**, $200 at Macy's. **Belt**, $19 at H&M. **Sweater**, $34.50, and **scarf**, $14.50 at Old Navy. **Thong**, $16 at Crush. **Shower gel**, $16 at Diesel. Tommy Hilfiger **top**, $20, and **shorts**, $12 at Macy's. Marc by Marc Jacobs **belt**, $95 at Marc Jacobs.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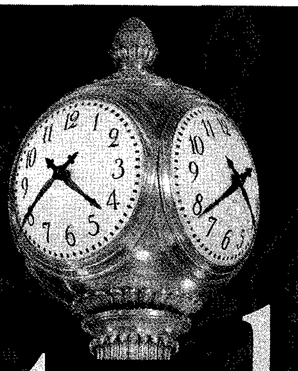
Clockwise from top: Kikkerland tabletop **dart board**, $12 at Service Hardware. **Reflector**, $13 at Crush. **Sneakers**, $345 for a pair at Hogan. Burton **snowboard**, $470, and **bindings**, $160, at Blades, Board, and Skate. **Scarf**, $68 at Sean. **Weekend Pak**, $20 at Nice House. **Slingshot**, $68 at Moss. Strip Flips **flipbook**, by Leslie Lyons, $11 at St. Mark's Bookshop. Microsoft **Xbox**, $299 at Toys 'R' Us, Kmart. Black & Decker cordless **drill** with built-in lamp, $40 at Kmart. Wool **hat**, $32.50 at Paul Stuart. ***Peanuts**: The Art of Charles M. Schulz*, edited and designed by Chip Kidd (Pantheon), $30. **Duffel bag**, $400 at Marc Jacobs. Salomon Winter X-Adventure **snowshoe**, $199, and **boot**, $129, at Princeton Ski Shops. ***Can You Dig It?*** *The '70s Soul Experience* six-disc set (Rhino Entertainment), $100. Polo by Ralph Lauren **shirt**, $69.50 at Lord & Taylor.

Destination Grand Central

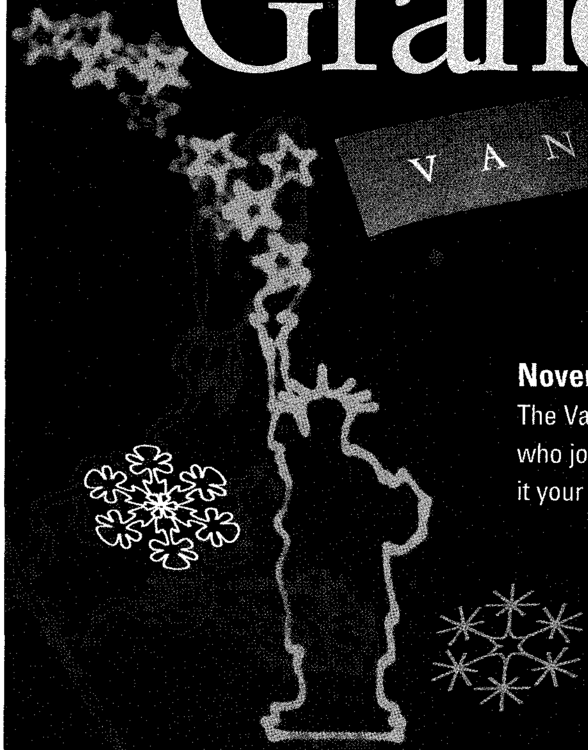


VANDERBILT HALL

HOLIDAY shopping

November 19 – December 24

The Vanderbilt Hall Holiday Fair presents 72 specialty merchants who join the 50 outstanding retail stores in Grand Central, making it your holiday gift headquarters.



HOLIDAY dining

Grand Central's exquisite restaurants and cocktail lounges are the ideal locations for your holiday festivities, while the Dining Concourse provides the perfect respite from holiday shopping.

HOLIDAY laser light shows

November 19 – December 31

The New York tradition continues with FREE laser light shows presented every half hour, daily from 11:00 am to 9:00 pm on the famed Sky Ceiling of the Main Concourse.

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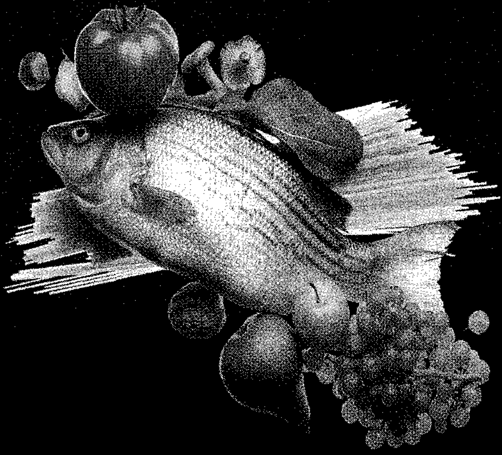

HOLIDAY food

The Grand Central Market has all the freshest foods from fish to meats, cheese to spices and vegetables to bread to make your home celebration the success of the season.

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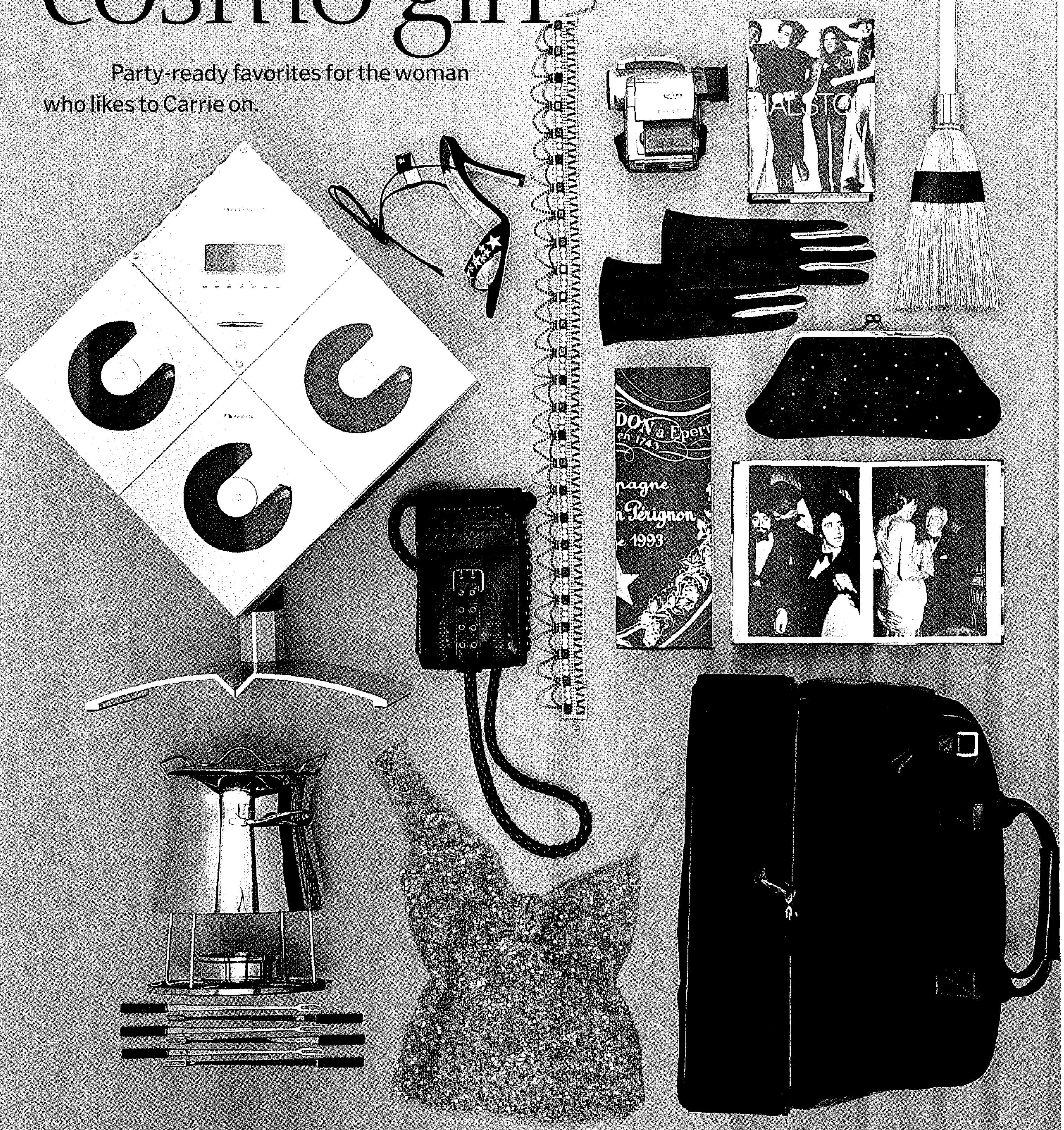

Clockwise from top: crystal-and-rhinestone **belt**, $2,395 at Dolce & Gabbana. Cannon digital **camcorder**, $1,699 at the Wiz. ***Halston***, edited by Steven Bluttal, essays by Patricia Mears (Phaidon), $39.95. **Gloves**, $150 at Sergio Rossi. Also at Saks Fifth Avenue. **Broom**, $190 at Gucci. **Clutch**, $15 at H&M. Dom Pérignon **champagne**, $119 at Sherry-Lehmann. ***People: Life After Dark***, by Roxanne Lowit (Assouline), $29.95. **Weekender**, $480 at MaxMara. Alberta Ferretti **tank top**, $1,340. To order, call 203-661-6603. Bodum **fondue set**, $60 at Crate & Barrel. **Bag**, $695 at Yves Saint Laurent Rive Gauche. Also at Bergdorf Goodman. Sound Space 9 **CD player**, $3,499 at Nakamichi Eastside. **Sandals**, $755 at Jimmy Choo. Also at Bergdorf Goodman.

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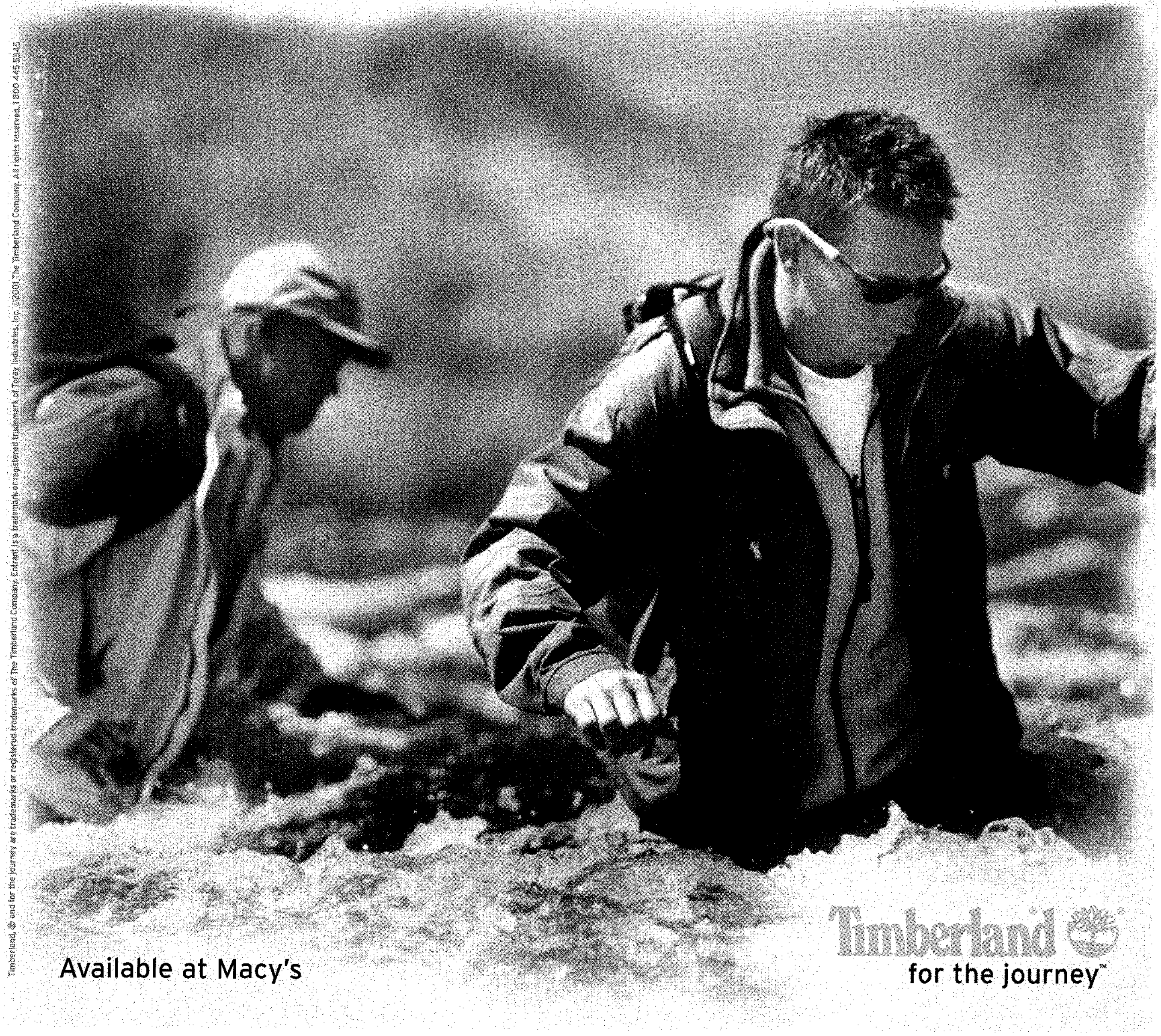

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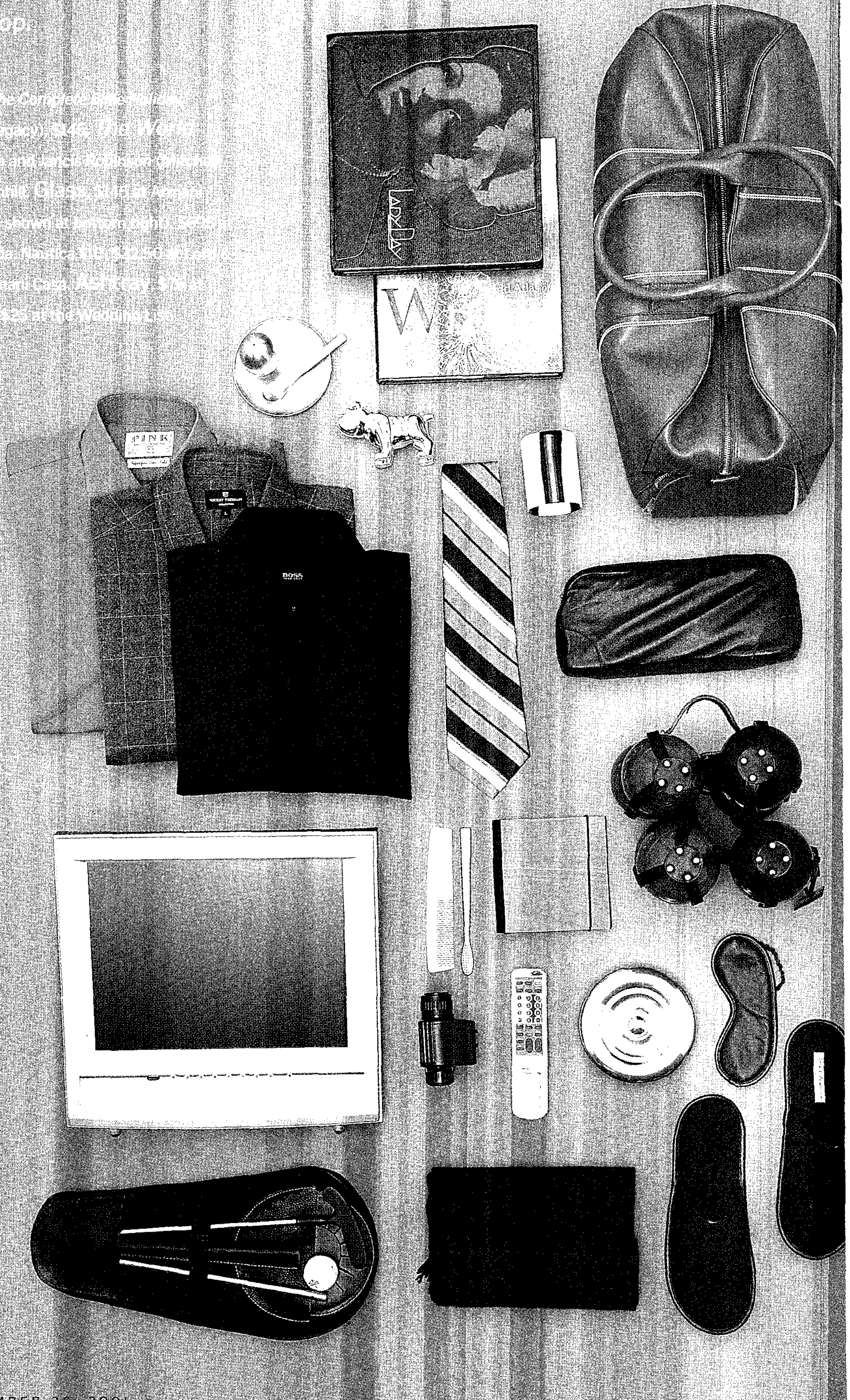
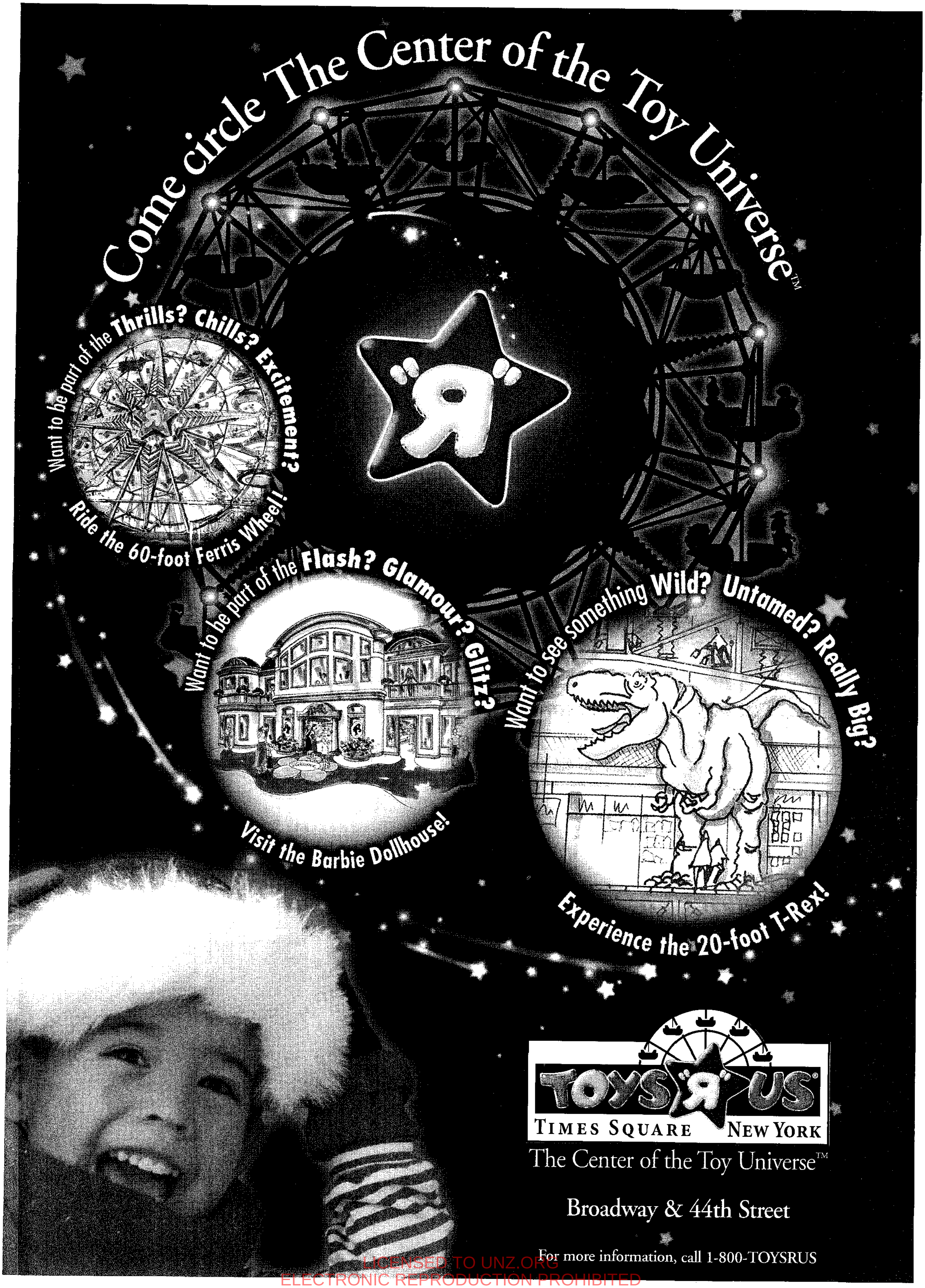
lord of the loft

Dressings of success for the man already at the top.

Clockwise from top: *Lady Day: The Complete Billie Holiday 1933–1944*, CD box set (Columbia/Legacy), $145. *The World Atlas of Wine*, by Hugh Johnson and Jancis Robinson (Mitchell Beazley), $50. **Duffel**, $650 at Dunhill. **Glass**, $110 at Armani Casa. **Travel set** (sold with items shown at bottom right), [illegible] at Paul Smith. **Baci set**, $870 at Prada. **Nautica tie**, $32.50 at Lord & Taylor. **Photo album**, $95 at Armani Casa. **Ashtray**, [illegible] at Ligne Roset. **Remote control**, $25 at the Wedding List. **Toothbrush**, $9, and **comb**, $18, and **night-vision device**, $229, all at Room Interior Products. **Golf set**, $350 at Takashimaya. Marantz **flat-screen TV**, $2,099 at Stereo Exchange. **Red shirt**, $125 at Thomas Pink. **Gray shirt**, $135 at Hickey Freeman. **Black shirt**, $125 at Hugo Boss. Nodding **dog**, $150 at Links of London. **Egg cup**, $10 at Crate & Barrel.

FOR STORE INFORMATION, SEE PAGE 100.

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Madison Avenue Booksh

WHEN THE GOING GETS TOUGH . . . : From left, Nan Kempner on Madison Avenue, Narciso Rodriguez at Jonathan Adler, and Sheila Bridges at the Studio Museum in Harlem.

treasure hunt

Three New York style-makers—social maven Nan Kempner, fashion designer Narciso Rodriguez, and interior decorator Sheila Bridges—take us along as they hit their favorite shops in search of holiday loot. By Amy Larocca

THE UPPER EAST SIDE IS BUSTLING WITH THE KIND OF WELL-HEELED shoppers who take the city's mandate to buy very seriously. On this brisk November day, Nan Kempner—who is always at home pounding the pavement of upper Madison—kicks off her holiday shopping at the Madison Avenue Bookshop (833 Madison Avenue, at 69th street; 212-535-6130). She has to start early; there are more than 90 people on her Christmas list. Decked out in an Oscar de la Renta dress (this season, of course) and several giant cocktail rings, she parks herself by the new releases and starts browsing.

"*The Corrections*?" she asks, handling Jonathan Franzen's tome about a midwestern family and its troubles. She flips through the pages. "Oh, my dear. Everybody's got a problem. Who needs it?" Instead, Kempner will be giving her couture pals this year's new fashion titles, like Diana Vreeland's *Why Don't You . . . ?* ($25), compiled by John Esten, and *Halston,* edited by Steven Bluttal ($39.95). "Books," she declares in a voice raspy from years of passionate smoking, "are a wonderful present. Particularly for men, who are more difficult to shop for." She eyes a stack of her own book, *RSVP* ($40). "Tommy Kempner"—Nan's husband—"sends out about 150 of my books as gifts," Kempner says, "with our Christmas letter."

Not everybody will get books: Her two daughters-in-law will get clothes. ("One year, all three girls got Fendi fur," Kempner says. All three? "Well, two. Not my daughter. She's a vegetarian. No leather! Just sneakers.") Kempner donates to God's Love We Deliver on her friends' behalf, and she orders from its catalogue (800-889-6515), which this year is filled with designer treats like a Burberry apron ($75) and a Celine umbrella ($90). "That's for the people who don't need more junk," she says. For her grandchildren, she knows what the ultimate gift is. "A dog. But then I'd *really* get into trouble."

For her husband, Nan heads up Madison to Taffin (by appointment only; 212-794-0308), the showroom for an exquisite line of jewelry designed by James de Givenchy, formerly of Verdura. She stops to admire a pair of sequined pants in the window at Carolina Herrera (954 Madison Avenue, at 75th street; 212-249-6552). "Beautiful!" she says, clutching her chest. "Might be good for the girls . . . " As she mounts the stairs to the Taffin showroom, she runs out of breath. "Can you send a litter?" she calls up toward the awaiting room of jewels. Once upstairs, she settles onto a couch. "He has the most *wonderful* cuff links," Kempner says of Givenchy.

PHOTOGRAPHED BY KENNETH CHEN

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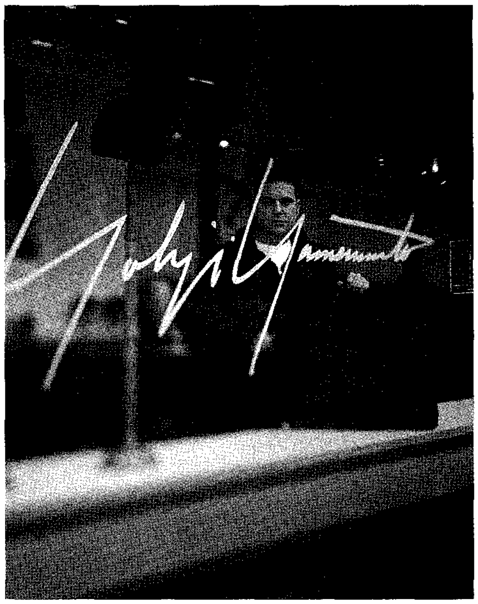


There are pairs made from carved chalcedony and 18-karat gold ($2,800), and small wooden ones that look like smooth macadamia nuts speckled with diamonds ($4,500). Kempner decides on a gold pair, shaped like bridles ($1,000). "I found some like that for my husband in London once," she notes, "but they were stolen."

That taken care of, she busies herself trying on a necklace of giant coral beads. "So I have to get a gift for my 102-year-old mother-in-law. And I can't get her another bed jacket." Problem solved: "I'll get these," she jokes, admiring herself in the mirror. "Then I'll inherit them."

EVEN ON A WEEKDAY MORNING SIX WEEKS BEFORE Christmas, SoHo looks poised for the season; shops are filled with lush displays of future gifts. Designer Narciso Rodriguez, whose office is just north of Houston, is glad that the holiday season is beginning: It's a good excuse for his weekly pilgrimage to Moss (146 Greene Street; 212-204-7100). "Gift shopping always winds up like this," he explains, gazing past his reflection in the window at the bluest Baccarat glass ($250) on display. "One present for you, one present for me. One present for you, two for me!" By early November, though, Rodriguez had already finished a lot of his holiday shopping. He found a store called H Groome in Southampton (9 Main Street; 631-204-0491) with smokeless soy candles ($12 to $62) and blood-red lacquer salad tongs ($60) that will wind up in the apartments of some fortunate friends.

So who's left? Close friends like Pierre Rougier, owner of PR Consulting, plus his boyfriend and his mother. "I make donations to the Elizabeth Glaser Pediatric AIDS Foundation," he says, "but I always like to give a little something, too." There are the Baccarat crystal glasses, of course, and there are rubberized stacking chairs by Komplot ($372 each for black and gray, $395 for red) and richly colored Studio Arte Cuoio leather key rings from Milan ($15 to $43). Rodriguez loves it all. "I wouldn't," he says, "give anything that I wouldn't personally love to get." There's a birch Woodline soaking tub by Agape ($7,630). "If anyone wants to get me a present . . . " he says, pointing at the tub. "You see?" He laughs at himself. "Greedy, greedy, greedy!"

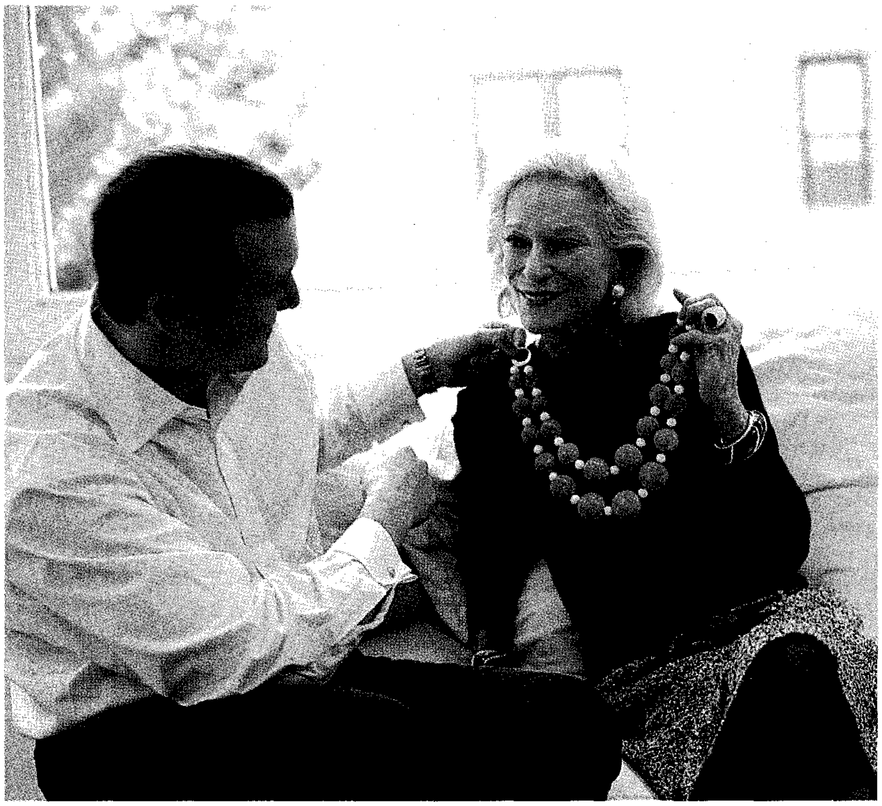
Rodriguez's next stop is at the Broome Street pottery store owned by his friend Jonathan Adler (465 Broome Street; 212-941-8950). "Everybody gets presents from Jonathan Adler," Rodriguez says, admiring pear-shaped Christmas ornaments ($35) and an extremely sleek menorah ($98). He also stops to take note of a giant ivory-colored urn with a funnel top ($625) and groovy, seventies-style lamps ($250 to $695). "This one is amazing," he says of a small, cylindrical dark-charcoal vase. "My apartment is small, but I want to buy everything. So Christmas is a good excuse."

Rodriguez's last stop is the Grand Street Yohji Yamamoto store (104 Grand Street; 212-966-9066), where he zeroes in on a simple bright-red leather belt with a silver buckle ($140) that he decides is "very Christmasy." But it's the sweaters, cut almost cartoonishly large, that he really loves. "Every year, my boyfriend gets a sweater," he says. This year, it's a charcoal-gray popcorn-stitch cardigan ($1,200), oversize and cuddly. "But," he says with a sly smile, "it's a surprise."

THERE IS A FAMILY OF GIANT GERMAN TOURISTS walking silently across 125th Street as interior designer Sheila Bridges begins her Christmas shopping at the Studio Museum of Harlem gift shop (144 West 125th Street; 212-864-4500), a few blocks away from her home and across the street from the office she recently completed decorating for Bill Clinton. In the twelve years that Bridges has been a decorator, she has, naturally, become a habitué of home-design stores, which means she gets some good gift ideas while she's working. But she likes to shop closer to home.

This year, she'll get Studio Museum memberships for her parents to use when they visit from Philadelphia, but she's also loading up on books. "My brother gets Colson Whitehead's *John Henry Days* [$24.95]," she says, "and for my mom, *Elder Grace: The Nobility of Aging* [$40]," an anthology edited by Chester Higgins Jr. She grimaces. "I hope she doesn't take it the wrong way." There's a heavy coffee-table book called *The Jazz Pictures* ($60), with photographs by Carol Friedman, for Dad. "We're big on books," she shrugs. "And I re-

'TIS BETTER TO GIVE: James de Givenchy shows Kempner his latest—giant coral beads for her mother-in-law.



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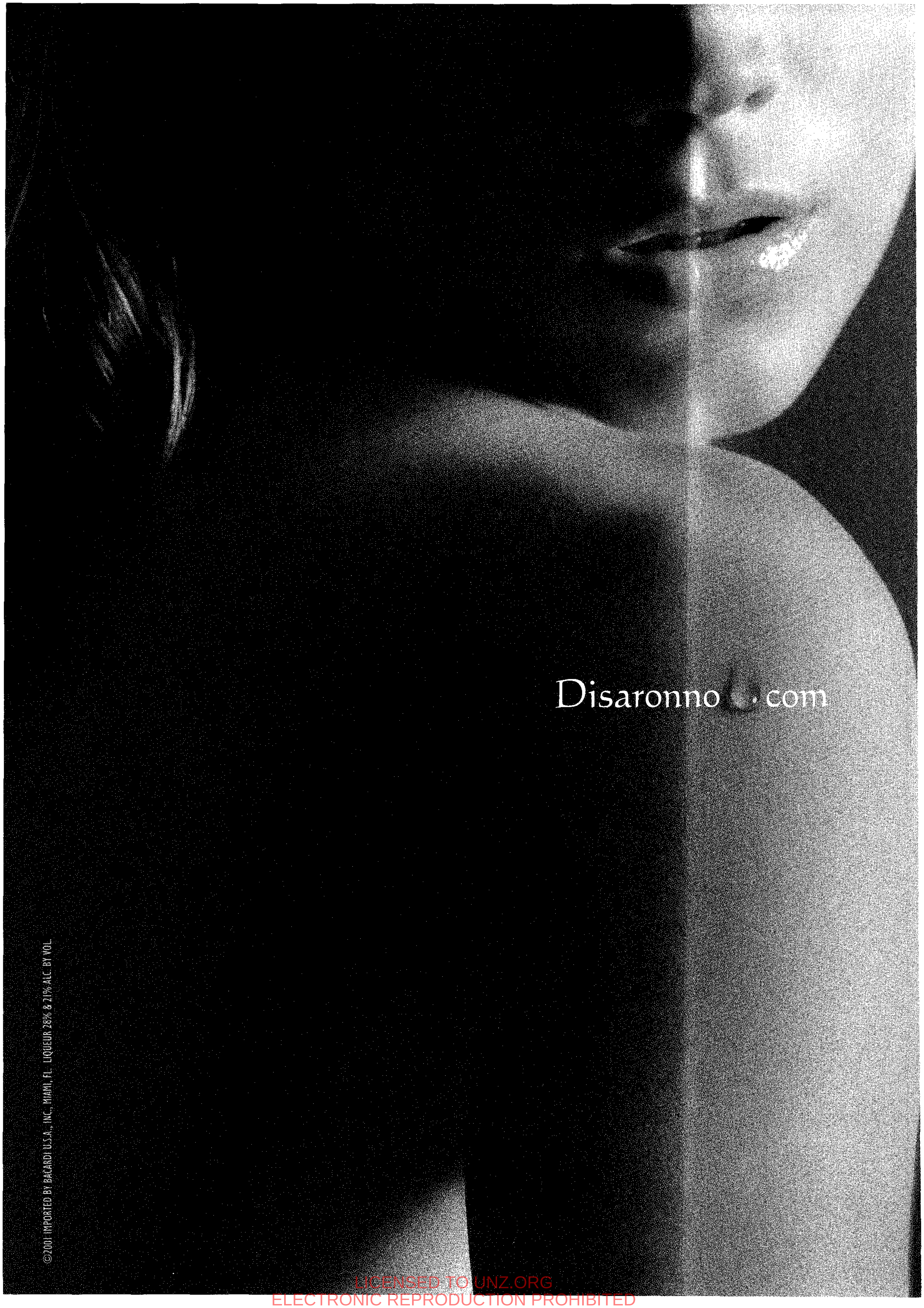
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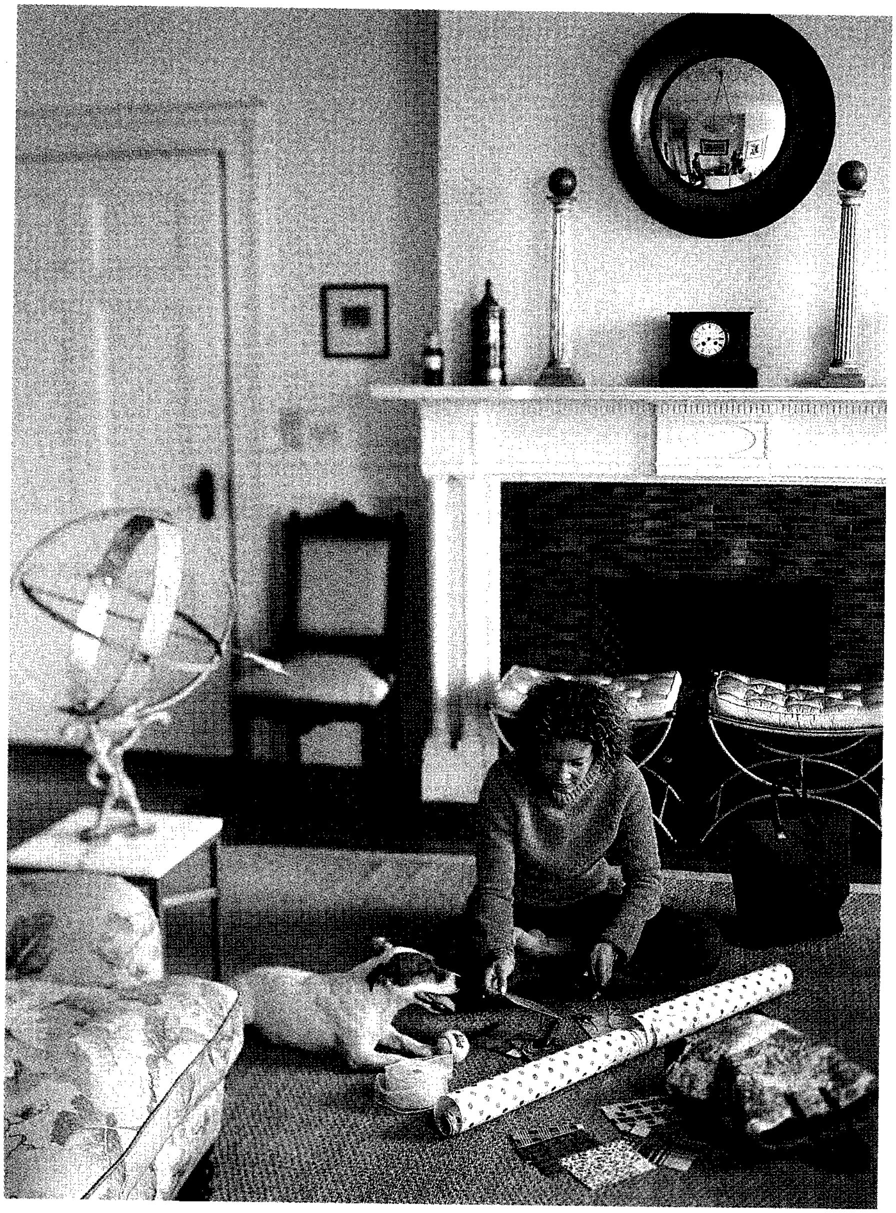
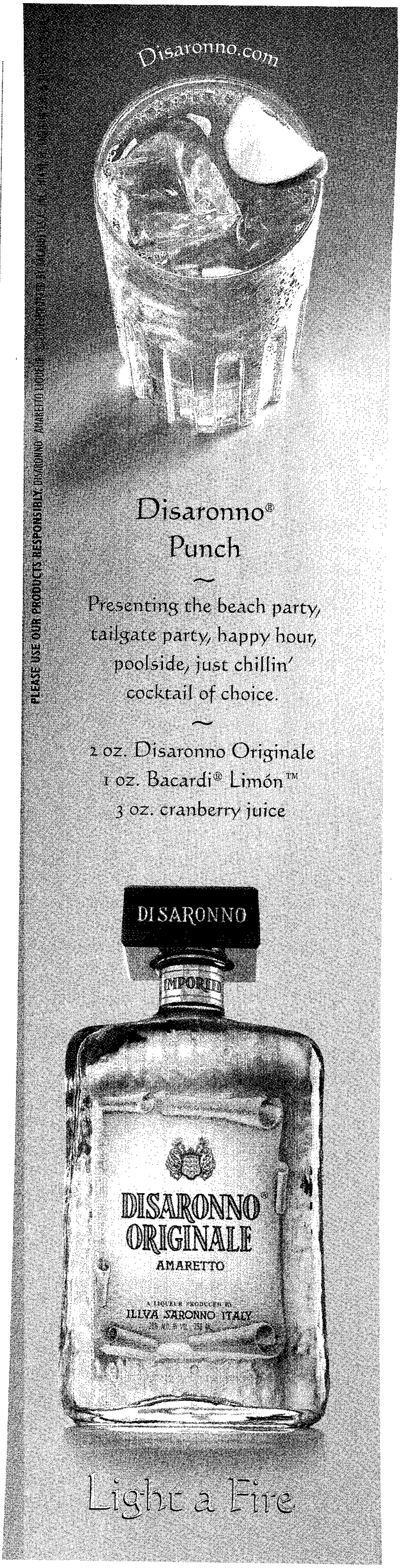


IT'S A WRAP: Sheila Bridges prepares some packages.

ally only get presents for my family, a few close friends, and my dog. But that comes from Petco." There is also jewelry to be admired: cameos in ivory with the profiles in black, ringed in gold and silver ($85), as well as colorful velvet patchwork handmade scarves by Two's Company ($32).

Bridges's next stop is a little way down Lenox at 116th: the Malcolm Shabazz Harlem Market (102 West 116th Street; 212-987-8131). Vendors sell everything from traditional African arts, rugs, baskets, and fabrics to CDs and soap. "I'm a major bead person," Bridges says, gesturing to the turquoise around her neck, "so I like to get things for my girlfriends here. If you don't live in New York, you just can't find this stuff. Friends in Boston and Washington love it." She picks stacks of bright-blue bracelets from Mohammed World. "I always like to put a whole bunch together." The giant woven baskets from Fatou Touba M'backe look good on top of cabinets, can hold stacks of magazines, and are naturally colored, which makes them a safe bet for matching in other people's apartments. "Everyone has too many magazines," she says. "They'd also be good if you were a picnic person," Bridges says in a way that suggests that she—in spite of all the time she spends at her house in Hudson, where she rides horses and teaches snowboarding—is not.

She also takes a walk around the market's ten fabric stands. "It's good to make pillows and tablecloths from these," she says, checking out bolts of richly dyed cotton. "I guess," she admits, before heading home to wrap her finds (she uses old wallpaper instead of wrapping paper, to keep things unique), "what people really always want from me is something for their house!" ■



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Looking for a gift that will make a difference—to your life as well as someone else's? Volunteer with one of the city's worthy projects for New Yorkers in need.

By Amy Larocca

OF ALL THE THINGS YOU MIGHT CONSIDER GIVING THIS SEASON, THE MOST SATISFYING MAY well be your time. Lately, the city's been feeling a lot more like a small town than it did a few months ago, and if you'd like to keep it that way, connecting with other New Yorkers—ones you don't already know, ones who need your help—could be the thing that makes the holidays fulfilling. "It's just really wonderful to witness the positive effect you can have on people's lives," says James Quinlan, a customer-service manager at J&R Music World who has been volunteering at God's Love We Deliver for the past seven years. "For me, it's as simple as this," explains federal judge Shira Scheindlin, who mentors kids in a Lower East Side housing project: "Try it, you'll like it." What follows is a list of options for people with a range of interests and availability: everything from raking leaves in Central Park to tutoring adults who are learning to read. Think of it as a chance to get to know a few more of your neighbors.

Lower Eastside Girls Club

212-982-1633

"No introverts!" says Lyn Pentecost, director of the Lower Eastside Girls Club, of the type of (women only!) volunteers she's looking for. There are boys' clubs all over the city, but until five years ago, there were no parallel programs for girls. Now 300 girls 8 to 18 participate in LESGC's various programs, and volunteers are needed to help with all of them, from organizing a holiday crafts fair (December 15) to accompanying girls on museum trips. You can be a book-club volunteer, which includes meeting one Saturday afternoon a month with ten girls (and nine volunteers) to discuss a book you've all read. Or help a girl out with her homework—always an excellent opportunity to refresh your understanding of the Pythagorean theorem—for an hour a week. The center is perfect for women who, says Pentecost, "are book lovers, are art lovers—people who really just love New York City." And who doesn't fit *that* description?

St. Luke's/Roosevelt Hospital Center

St. Luke's 212-523-2188
Roosevelt 212-523-7155

The city's hospitals depend on volunteers to help make them warmer, happier places. St. Luke's volunteers can read, feed, or just talk to patients; they can lend their services for a few hours a week or even full-time. One of Roosevelt's most innovative programs is Towards Older Person Awareness, in which volunteers act as schmoozers (they even have buttons to the effect), keeping older patients company during long and lonely days. There are special events you can help with, too: free haircuts, beauty makeovers, and yoga classes for the patients. "When you're a volunteer, you're just there to be nice," says Sue Fenton, who founded TOPA, "and that does incredible things for your self-worth. I started this program after being hospitalized with depression, and to say it's changed my life would be an understatement."

Central Park Conservancy

212-360-2741
www.centralparknyc.org

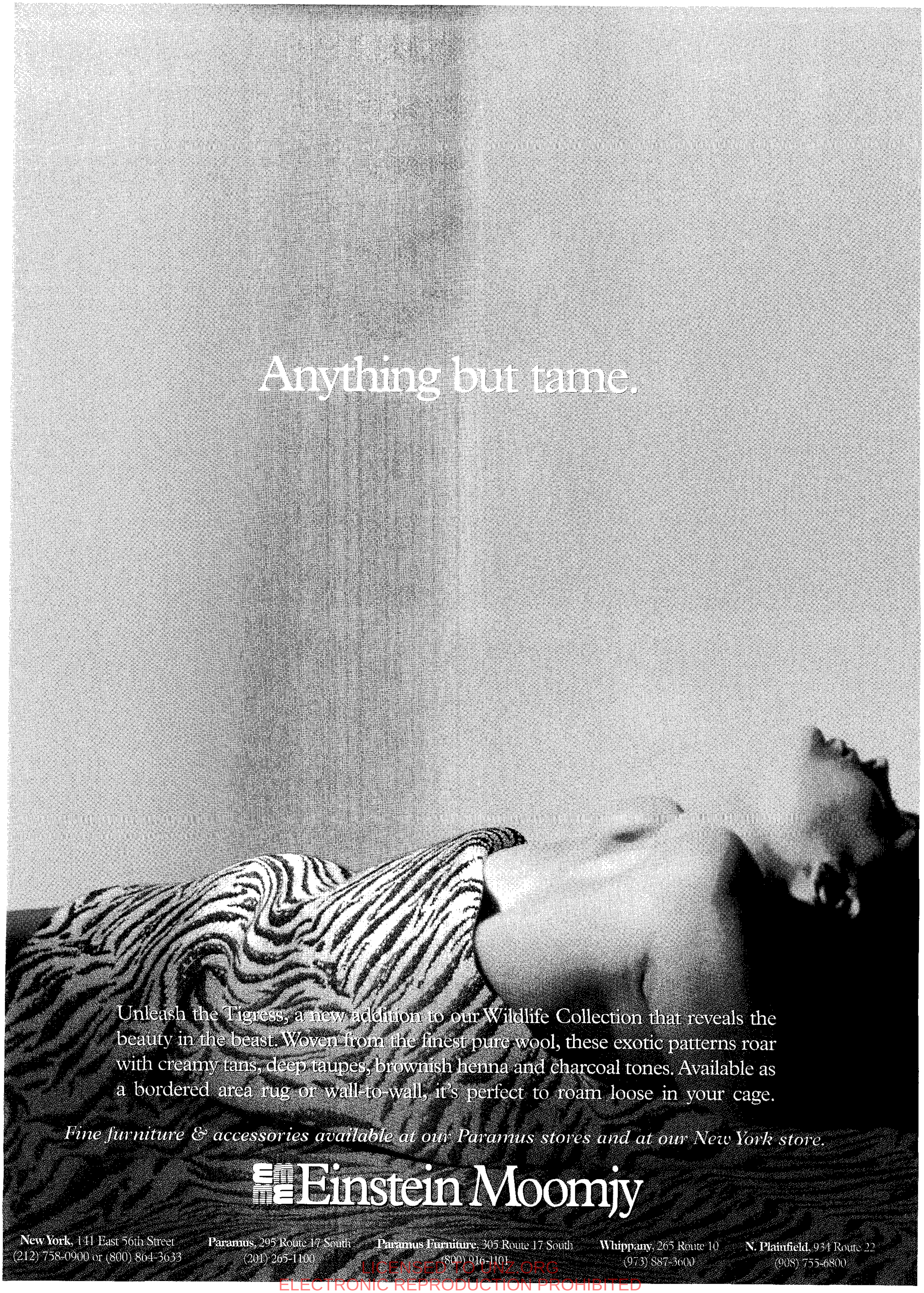
Looking to get a little dirt under your nails? Head over to Central Park, where the Conservancy is always looking for help with projects like weeding, planting, pruning, mulching, and raking. There's still plenty to do during the cold weather, like painting and shoveling. If you prefer not to get dirty, you can work at a visitors' center and direct all of the confused-looking types with backpacks and crinkly maps, or take them under your wing as a tour guide. Gardeners and tour guides are asked for at least three hours a month. Hate being out in the cold? There are also volunteer positions available performing administrative tasks in the (snug, indoor) office.

Beth Israel Hospital

212-420-2733

If you've got an artsy-craftsy side—or a dog who's good with people—head on over to Beth Israel. Those who have a way with yarn can join up with the Beth Israel Blanketeers, who knit and crochet blankets and hats for Beth Israel's at-risk infants and baby clothes for the in-house Teen Pregnancy Program. You can knit at home and mail your blankets in, or you can join a knitting circle and work along with other volunteers. Two hundred fifty items were distributed to families in 2000. For those volunteers with a canine, Beth Israel has a partnership with the Good Dog Foundation. After a six-week training program

ILLUSTRATION BY MONICA GESUE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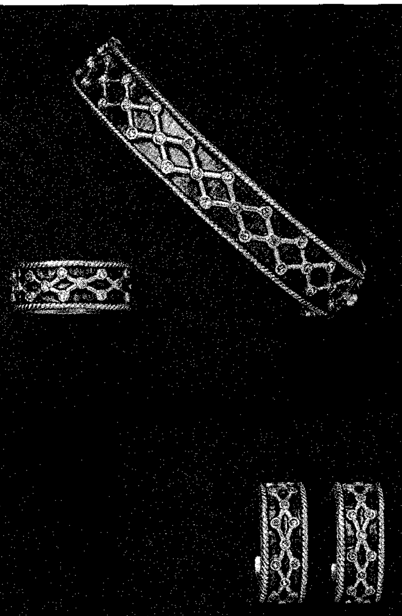
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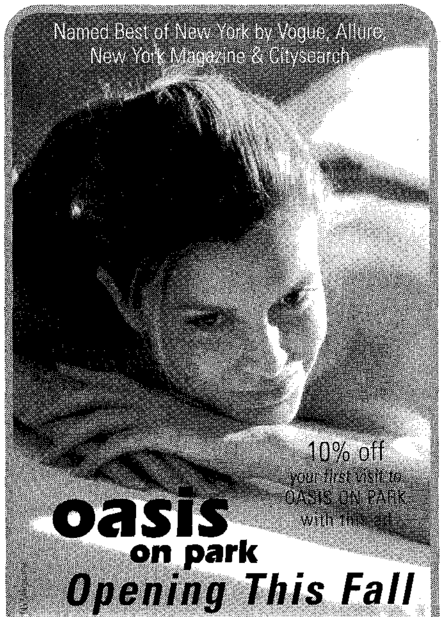
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212-253-1194, ext 459

The kids in this program are 5 to 18 years old and come from all parts of the city. Mentors meet their students at a mentoring center (usually a school, foster-group home, or housing project). For older kids, mentoring tends to be about life skills: how to find a job or an apartment, write a résumé, apply to college. Younger kids usually just need someone to listen and play with. "It's very satisfying," says Scheindlin, who got a group of mentors together at her courthouse to volunteer at a nearby housing project. "When I come in, my kid doesn't say *Judge*, she says *Shira!* And it's great." Training is a two-hour session; mentors are then asked to make a commitment of about an hour and a half per week through the end of the academic year.

Literacy Partners **212-725-9200**

You love to read, so why not pass that love on to someone else? The training to become a literacy teacher is long in comparison with some of the city's other volunteer programs—it's a nine-week course that meets twice a week for two hours. (The next training session will begin in January.) Once trained, volunteers meet with adult students twice a week for at least a year to teach reading, writing, or math. "You really meet incredibly interesting people," says Susan Seiverman, who has been teaching adult literacy for twenty years. "The students are the best part." The teaching method focuses on practical skills, including how to read job applications or letters from family members and insurance companies. "I love it when they realize there's a whole world of great books out there," says Seiverman, "and now they can read them."

God's Love We Deliver

212-294-8100

You don't have to be a gourmet to cook for God's Love We Deliver—you just need to have a lunch hour. GLWD brings two fresh meals to housebound HIV/AIDS patients every single day. Volunteers are asked to work a shift every week, either three hours in the kitchen (the cooking crews have been known to get pretty competitive with their recipes) or an hour or so delivering meals. Within Manhattan, GLWD vans drop off food at community hubs (churches, synagogues, community centers), and you can spend your lunchtime delivering to clients within walking distance of your office. "It's the most fulfilling experience I

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have ever had," says James Quinlan, who's been volunteering for seven years. "It's like a big family." There are around 1,800 volunteers involved, and they deliver to 1,200 clients a day. Obviously, Thanksgiving and Christmas are really important days for GLWD, and volunteers who have extra time during the season are needed to help with special gourmet holiday meals and donated gifts.

Citymeals-on-Wheels
212-687-1234; www.citymeals.org

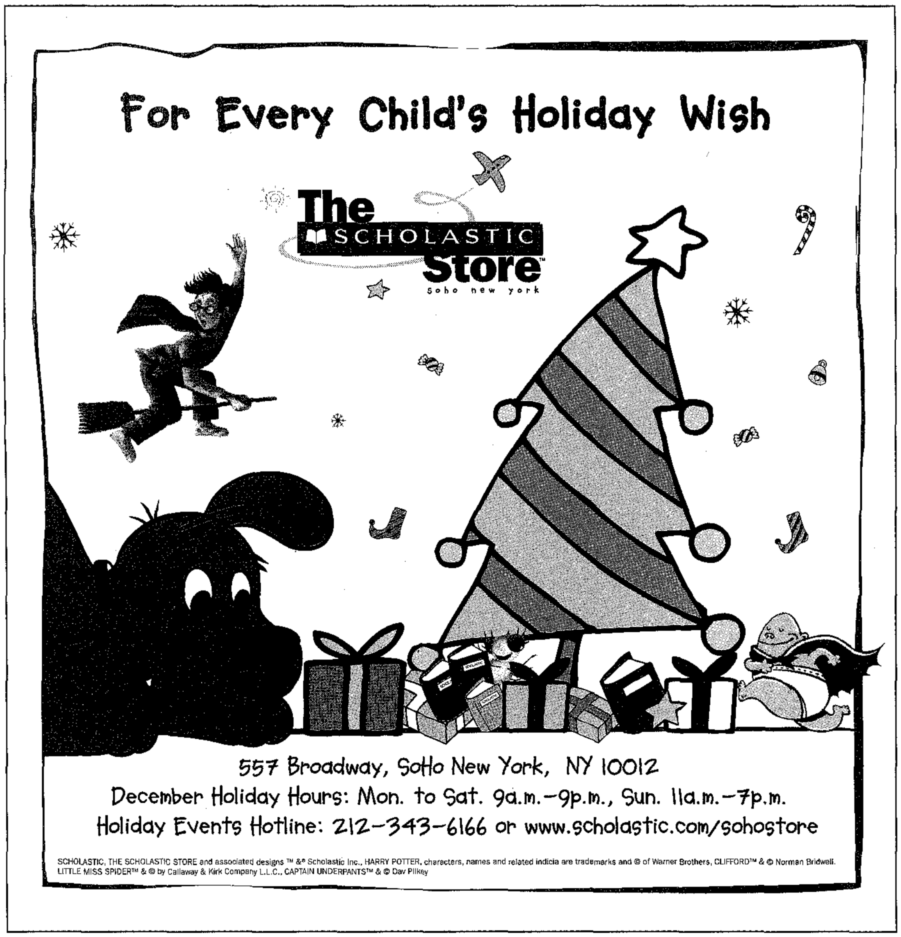
If you spend part of the holidays missing your grandparents, get yourself over to Citymeals-on-Wheels. The primary focus of Citymeals-on-Wheels is getting food to homebound, elderly New Yorkers, and they're looking for volunteers on weekend mornings for two hours a day. It's not strenuous stuff; all of the meal deliveries you will be asked to make will be within walking distance of each other. And there are other programs, too. There's Friendly Visiting, in which you spend an hour a week visiting with a senior, or you can spend a half-hour a week merely chatting on the phone. Or you can take them shopping—some of the clients of Citymeals-on-Wheels like to get out and do their own grocery shopping and errands, but they need a little help. "It can be a bit stilted at first," says Leora Jontef, the volunteer coordinator, of striking up relationships with the seniors they help. "But if you give it time, you'll really build a relationship."

City Harvest **917-351-8700**

Here's a commitment that doesn't take any time at all, only leftovers. If you've overcooked for your holiday party, or if you hate to see all the waste left at your company's Christmas bash, contact City Harvest, and they'll arrange to pick up the food that's left and distribute it to New Yorkers who really need it.

New York Cares **212-228-5000**

New York Cares is something of a volunteer clearinghouse: Its constantly updated Website (www.nycares.org) lists volunteer opportunities everywhere from Lincoln Center to East Harlem, and activities ranging from ushering to tutoring. During the holiday season, it also includes the names of organizations that need help with special events, as well as overnight shelters that need extra support in the winter, with varied time commitments. And New York Cares has its own projects, too. It's holding its annual coat drive through December, for example, and you can drop off your donations at police precincts and Blockbuster stores. ■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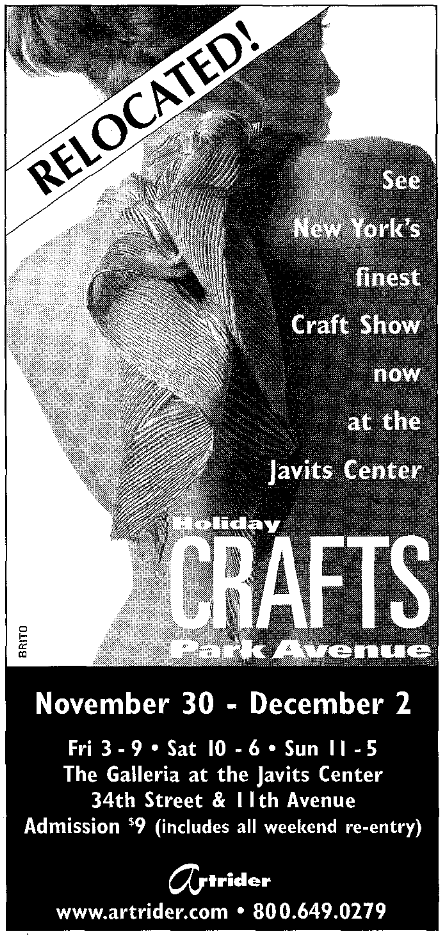
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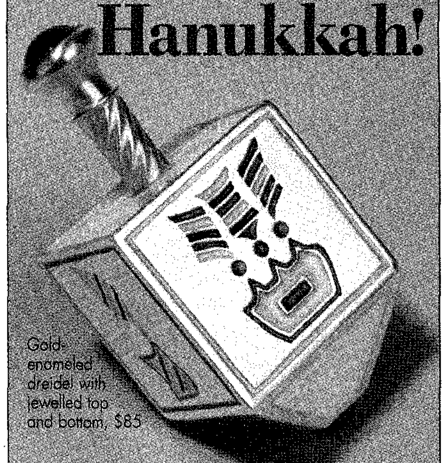
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A.P.C. 131 Mercer St. (212-966-9685)

Armani Casa 97 Greene St. (212-334-1271)

A|X Armani Exchange 645 Fifth Ave., at 51st St. (212-980-3037); 568 Broadway, at Prince St. (212-431-6000)

Baccarat 625 Madison Ave., at 59th St. (212-826-4100)

Bally 628 Madison Ave., at 59th St. (212-751-9082)

Banana Republic For store locations, call 888-BR-STYLE or check bananarepublic.com.

Barnes & Noble For locations, check barnesandnoble.com.

Barneys New York 660 Madison Ave., at 60th St. (212-826-8900)

Bergdorf Goodman 754 Fifth Ave., at 57th St. (212-753-7300)

Blades Board and Skate For locations, call 888-55-BLADES or check blades.com.

Bliss 19 E. 57th St., third fl.; 568 Broadway, at Prince St., second fl. (212-219-8970)

Bloomingdale's 1000 Third Ave., near 59th St. (212-705-2000)

Bond 07 7 Bond St. (212-677-8487)

Boucher 9 Ninth Ave. (212-206-3775)

Brooks Brothers 666 Fifth Ave., at 53rd St. (212-261-9440); 346 Madison Ave., at 44th St. (212-682-8800)

Bulgari 730 Fifth Ave., near 57th St. (212-315-9000); 783 Madison Ave., near 66th St. (212-717-2300)

Calvin Klein 654 Madison Ave., at 60th St. (212-292-9000)

Calypso Christiane Celle For locations, call 212-274-0449.

Cartier 653 Fifth Ave., at 52nd St. (212-753-0111); Trump Tower, 725 Fifth Ave., at 56th St. (212-308-0843); 828 Madison Ave., at 69th St. (212-472-6400)

Cassioppia 38 W. 8th St. (212-979-9652)

Celine 667 Madison Ave., near 61st St. (212-486-9700)

Chanel 15 E. 57th St. (212-355-5050); 139 Spring St. (212-334-0055)

Christian Dior 21 E. 57th St. (212-931-2950)

Club Monaco For locations, call 888-580-5084 or check clubmonaco.com.

Coach For locations, call 888-262-6224 or check coach.com.

CompUSA 420 Fifth Ave., near 38th St. (212-764-6224); 1775 Broadway, at 57th St. (212-262-9711)

Costume National 108 Wooster St. (212-431-1530)

Cozy's Cuts for Kids 1125 Madison Ave., at 84th St. (212-744-1716); 448 Amsterdam Ave., at 81st St. (212-579-2600)

Crate & Barrel 650 Madison Ave., at 59th St. (212-308-0011)

Crush 244 Smith St., Brooklyn (718-852-7626)

David Yurman 729 Madison Ave., at 64th St. (212-752-4255)

Diesel For locations, check diesel.com.

DKNY 655 Madison Ave., at 60th St. (212-223-3569); 420 W. Broadway (646-613-1100)

Dolce & Gabbana 816 Madison Ave., near 68th St. (212-249-4100)

Donna Karan Collection 819 Madison Ave., near 69th St. (212-861-1001)

Dooney & Bourke 20 E. 60th St. (212-223-7444)

Doyle & Doyle 189 Orchard St. (212-677-9991)

Dunhill New York 450 Park Ave., near 57th St. (212-753-9292)

E.A.T. Gifts 1062 Madison Ave., near 80th St. (212-861-2544)

Eli's 1411 Third Ave., at 80th St. (212-717-8100)

Escada 715 Fifth Ave., near 55th St. (212-755-2200)

FAO Schwarz 767 Fifth Ave., at 58th St. (212-644-9400)

Fendi 720 Fifth Ave., at 56th St. (212-767-0100)

Fragments 107 Greene St. (888-6-FRAGMENTS); 53 Stone St. (800-471-3113)

Fred Leighton 773 Madison Ave., at 66th St. (212-288-1872)

Frédéric Fekkai 874 Madison Ave., near 71st St. (212-583-3300)

Godiva Chocolatier For locations, call 800-9-GODIVA.

Gracious Home 1992 Broadway, at 67th St. (212-231-7800); 1217 Third Ave., at 70th St. (212-988-8990)

Gucci 685 Fifth Ave., at 54th St. (212-826-2600)

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Harry Winston 718 Fifth Ave., at 56th St. (212-245-2000)

Henri Bendel 712 Fifth Ave., near 56th St. (212-247-1100)

Hermès 691 Madison Ave., at 62nd St. (212-751-3181)

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Hogan 134 Spring St. (212-343-7905)

Holland & Holland 50 E. 57th St. (212-752-7755)

Homer 939 Madison Ave., near 74th St. (212-744-7705)

Hugo Boss 717 Fifth Ave., at 56th St. (212-485-1800)

International Center of Photography 1133 Sixth Ave., at 43rd St. (212-860-1777)

J.Crew For locations, call 800-562-0258 or check jcrew.com.

Jimmy Choo 645 Fifth Ave., at 51st St. (212-593-0800)

Kate Spade 454 Broome St. (212-274-1991)

Kenneth Cole For locations, call 800-KEN-COLE or check kennethcole.com.

Kidding Around 60 W. 15th St. (212-598-0228)

Kiehl's 109 Third Ave. (212-677-3171)

Kmart 1 Pennsylvania Plaza (212-760-1188); 770 Broadway, at Astor Place (212-673-1540)

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The next
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St. Mark's Bookshop 31 Third Ave. (212-260-0443)
Stereo Exchange 627 Broadway, near Bleecker St. (212-505-1111)
Swatch For locations, call 800-879-2824 or check swatch.com.
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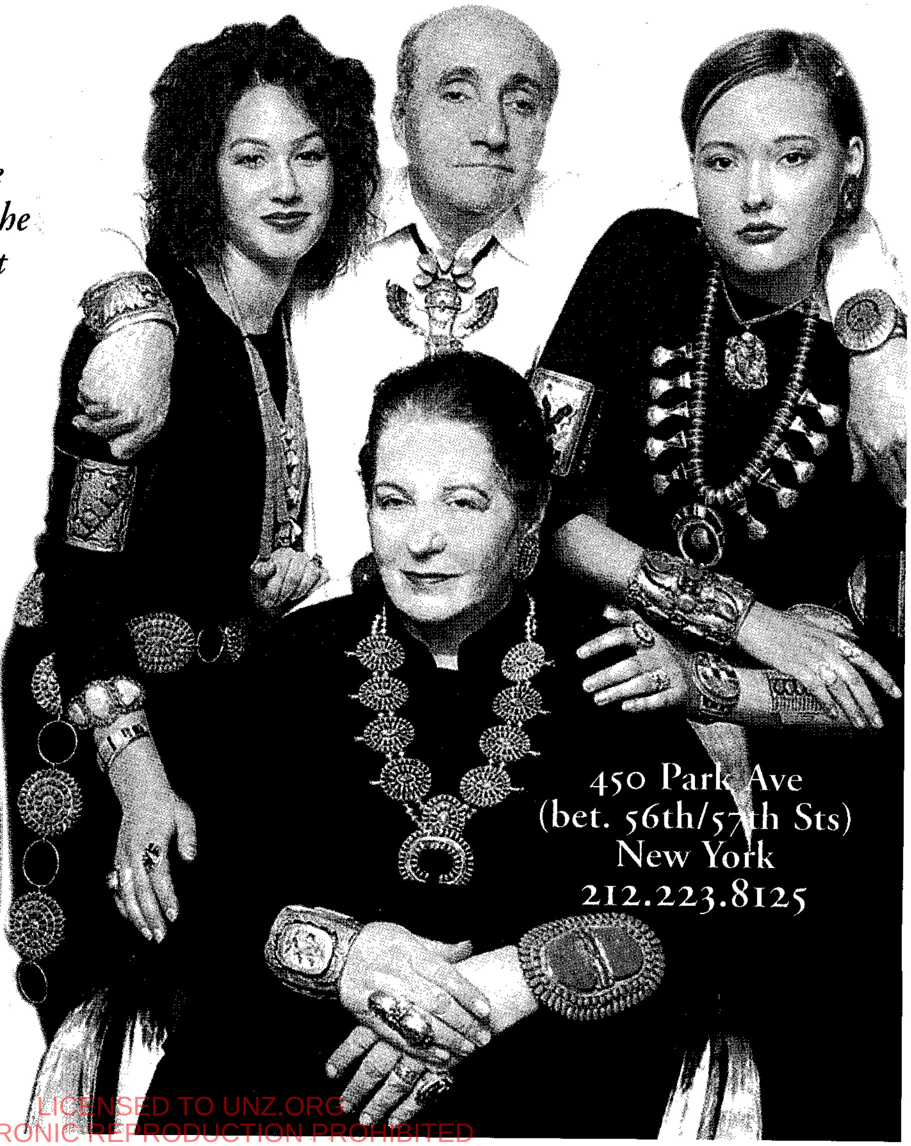

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Face Time

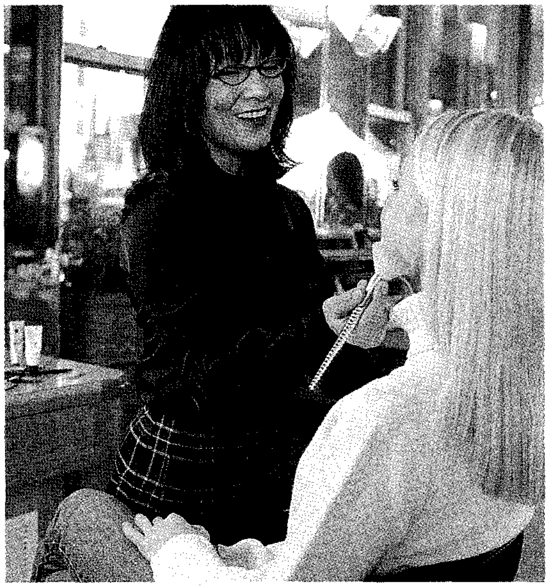
Don't blow your sweater budget on a single dress: Smoky eyes, long lashes, and translucent lips will heat up the holidays for a fraction of the price.

BREEZING INTO EACH HOLIDAY soirée in a brand-new Tracy Feith number would be nice. But don't despair if this year the balance in your account won't support such grand entrances: Adding a few flashy items to your makeup bag instead of your closet is a cheaper means to the same effect.

Robin Narvaez, makeup artist at **Borja Color Studio** (118 East 57th Street; 212-308-3232), where West Chelsea impresario Amy Sacco and art world It-girl Yvonne Force get beautified, says holiday makeup is all about smoky, sexy eyes, defined by two contrasting shadows. She likes a combination of **M.A.C.**'s Beauty Marked, a dark metallic plum shadow, $12.50, and vanilla pigment with pink and gold flecks, $18, or **Chanel**'s Euphoria eye-shadow palette, which comes with four colors, from coal to rosy pink, $52.50. Use the darker shade along the top and bottom lash lines, and the lighter shade as a highlighter above the crease. "No liquid liners!" pleads Narvaez. "You need to feel that it's soft. Start at the outer corners, then stop and look. It's all a building process. You can bring it in toward your nose in stages."

With dramatic lids, it's essential to define the brows (Narvaez uses **Elizabeth Arden**'s eyebrow powder, $16, in sable for brunettes and soft blonde for everyone else). Finish the eye with this season's sixties throwback: fake lashes. (M.A.C.'s are $7.50 for all sizes.) "You can put them across the whole lid or cut them if you like, and stick them only on the outer edges," she says. Extend them further with two coats of mascara.

"Cheeks have to have a little more intensity than last year, when the eye was softer," notes Narvaez, who likes **Clinique**'s rhubarb blush ($16.50). Meanwhile, lips are even lighter. Line them with a neutral liner and fill in with a nude gloss (try **Trish McEvoy**'s Barely There lip liner, $16, which works with every lip tone and lipstick shade, and **Sue Devitt Studio**'s Fire Island gloss, $18). If you can't give up your red, try a sheer one like midnight red from Chanel ($21.50). For extra sparkle, pick up a pot of glitter ($2.99 at Ray's Beauty Supply, 721 Eighth Avenue, at 46th Street). "Just add a little dot right under the eyebrow." Narvaez is offering 20 percent off her makeup applications ($100 instead of $125) at Borja Color Studio, as well as hair-color treatments ($72 instead of $90 for single process; highlights $140 to $180 instead of $175 to $225), until December 15.



Glamorama: Robin Narvaez from Borja Color Studio works her magic.

SARAH BERNARD

Picks of the Week

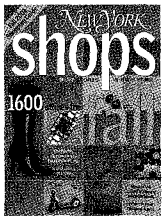
Stephane Kélian's stylish but sensible fall accessories are 60 percent off at the sale. Shoes and boots are $95 to $280; bags are $199 to $299. *24 W. 40th St., first floor (212-278-0121); A.E., M.C., V.; Mon.-Fri. 9-6; Sat. 11-1; 11/19-11/24.*

Jenne Maag stretch pants, cashmere sweaters, coats, and suits are at least half off. Prices are $25 to $300. *263 W. 38th St., eleventh floor (212-575-0036); cash only; Mon.-Tues. 10-6; 11/19-11/20.*

Vivienne Tam's trendy, festive fall and holiday clothes are now marked down by 75 percent. Dresses are $75 to $400. *99 Greene St. (212-966-2398); A.E., M.C., V.; Mon.-Sat. noon-7; Sun. till 6; 11/23-12/2.*

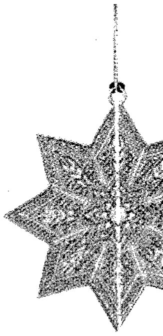
Diesel's hip, casual gear for men, women, and kids is 50 to 75 percent off at the sample sale. Jeans are $40; tees are $10. *261 W. 36th St., second floor (212-947-8748); A.E., M.C., V.; Mon., Wed., Fri. 10-6; Tues., Thurs. till 7; Sat.-Sun. till 4; 11/23-11/29.*

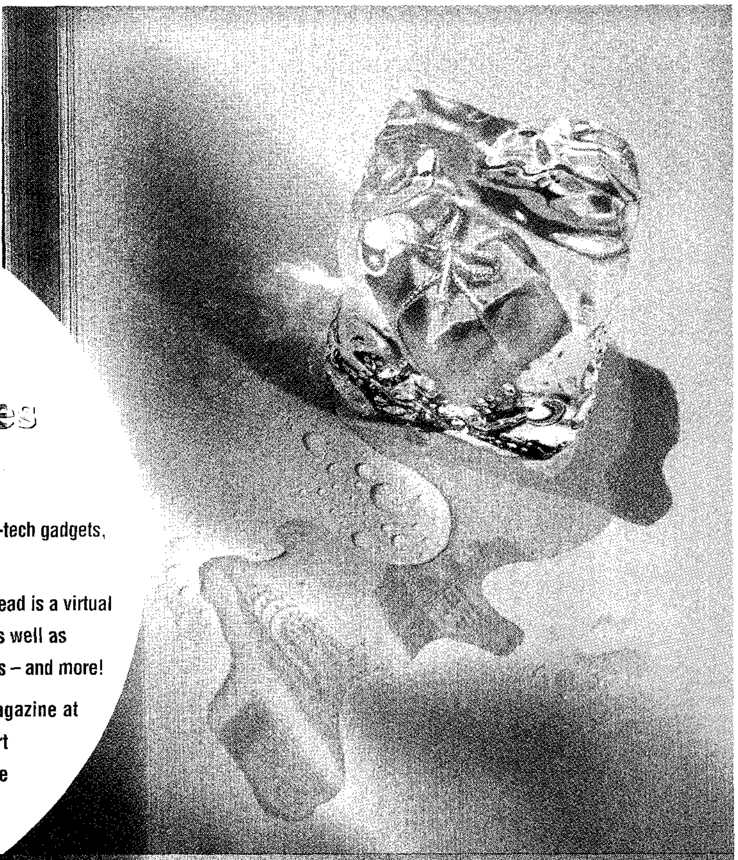
SEND SALE ANNOUNCEMENTS TO: nymsales@primediamags.com four weeks before the sale starts or write to S&B editor, New York Magazine, 444 Madison Avenue, New York, NY 10022. For information, call 212-508-0570.



Check out the fall 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newstands now. To order a copy call 800-496-7833 ($4.99 plus $2 shipping and handling).

PHOTOGRAPHED BY KAREN PEARSON





Cool Gifts

And the HOT Stores That Sell Them

From precious jewels and comfy clothes, to gourmet delicacies and high-tech gadgets, *IN-New York* is stocked for the gift-giving season!

Written and designed for the sophisticated traveler, this monthly must-read is a virtual escort – directing consumers each month to the greatest shopping, as well as fabulous finds in dining, accommodations, entertainment, art, antiques – and more!

No need to shop around – look for our complimentary visitor magazine at the finest hotels, department stores, galleries, and VIP airport lounges in the tri-state area. It has all the information the upscale traveler needs to know when... *IN-New York!*

The following stores can fulfill any wishlist this holiday season. Check out these and more in IN-New York's special December holiday gift guide issue (all phone numbers are (212) area code, unless otherwise specified):

Greenwich Village/SoHo

(Btw. 14th & Houston Streets/Houston & Canal btw. Centre Streets and the West Side Hwy.)

Animazing Gallery – *474 Broome Street* – **226-7374**
Beau Brummel – *421 West Broadway* – **219-2666**
Benedetti – *52 Prince Street* – **226-2238**
CFM – *112 Greene Street* – **966-3864**
Coda Gallery – *472 Broome Street* – **334-0407**
Kerquelen – *44 Greene Street* – **431-1771**
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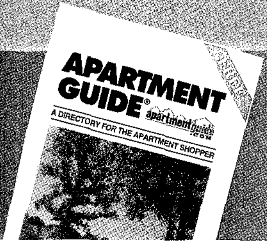
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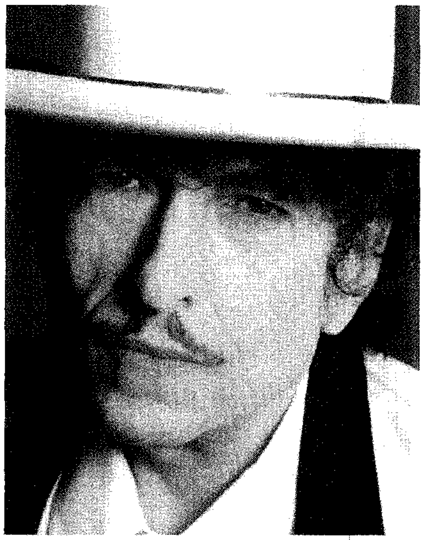

Talking New York: Bob Dylan at the Garden.

NIGHTLIFE

Bob Dylan

Back in classic form and looking unexpectedly natty, the Oscar winner (!) will play to a capacity Garden crowd on November 19. And really, isn't this the right time to see the man who wrote "Masters of War"? **(See listing, page 144.)**

THEATER

Othello

Two of the most esteemed stage actors working today—Keith David and Liev Schreiber (otherwise known as That *Scream* Guy)—return to the Public for Shakespeare's *Othello* as Othello and Iago. It's the perfect antidote to that Josh Harnett–Julia Stiles stinker, *O*. **(Opens November 20; see listing, page 128.)**

CLASSICAL MUSIC

Arabella

Christoph Eschenbach makes his Metropolitan Opera debut, conducting this bubbly Richard Strauss opera about a young heroine (Renée Fleming) who fends off a slew of suitors' advances in the hopes of finding her One True Love. . . . **(November 26; see listing, page 148.)**

BOOKS

Life and Def

Russell Simmons's autobiography charts his meteoric rise as the world's first hip-hop mogul, the requisite *Behind the Music* descent into drugs and freewheeling sex, and his transformation into family man and social activist. But does it explain what Run-D.M.C. were thinking with that last album? **(Crown Publishers; $24; in bookstores now.)**

RESTAURANTS

Taste of Tribeca 2001 Cookbook Launch

A launch party to usher in the recently published *Taste of Tribeca*, which gives the skinny—and *there's* a singularly inappropriate word—on New York chefs' favorite dessert recipes. Extra incentive: Proceeds from the book go to local public schools. **(November 10 at the Pescepalla Docks Gallery; for information, call 212-625-3148.)**

KIDS

Macy's Thanksgiving Day Parade

'Tis the season again—time to wangle an invitation from that friend with a Central Park West view for this New York institution's seventy-fifth year, or, if you dare, steer your children right to the hubbub of the bedlam and ballyhoo. **(November 22, beginning at 77th Street and Central Park West; see listing, page 149.)**

MOVIES

Spy Game

Espionage and intrigue in the form of Brad Pitt and Robert Redford as two CIA agents: Pitt's the once-promising protégé gone bad; Redford's the mentor who feels suspiciously close to him. . . . Can Good Cop rescue Bad Cop before he's executed as a traitor? We're guessing he can. **(Opens November 21; see listing, page 122.)**

Pretty old, pretty young: Robert Redford and Brad Pitt in *Spy Game*.

TOP five

Dramas of Dysfunction

Your folks are in town, and you've braced yourself for a clannish Thursday. Want to send a message on Friday night? Five plays that will—ever so gently—hint at what could be better in your family's life. (See Theater listings, page 128.)

1. Dance of Death

If we can't have Albee to whet our hunger for familial dysfunction, we'll take Strindberg. Ian McKellen and Helen Mirren ably provide the bickering, shrieking, and deception as a discontented couple who spend their days verbally jabbing and parrying.

2. Christmas With the Crawfords

"You may keep the doll *and* the bracelet . . ." Packed with more allusions to *Mommie Dearest* than a Wednesday night at Stonewall, this campy calamity imagines Christmas at home with Hollywood's favorite wire-hanger-wielding, Christina-smackin' psycho diva.

3. Everett Beekin

Richard Greenberg's serio-comedy follows not one but two generations of a Jewish family, which means twice as much kvetching as in your requisite Neil Simon play. (See John Simon's review, page 110.)

4. Hedda Gabler

Sure, the critics are divided about this current production—but as far as domestic devastations go, you won't do much better than scheming Hedda and her delta-male scholar husband.

5. Where's My Money?

Affairs gone bad, marriages gone worse, and a pair of divorce lawyers who add extra layers to the whole mess. The tart-tongued characters filling John Patrick Shanley's latest study in bad relationships are more thunder- than moonstruck.

DEREK DE KOFF

PHOTOGRAPHS: TOP, DAVID GAHR; BOTTOM, KEITH HAMSHERE.

PETER RAINER

All the Rage

Sissy Spacek and Tom Wilkinson play a small-town couple whose decency gives way to murderous vengeance in Todd Field's sensitive, brutally calculated *In the Bedroom.*

Before the fall: Spacek as a mother whose son is murdered, in *In the Bedroom.*

In the Bedroom, STARRING TOM Wilkinson and Sissy Spacek as parents coping with the murder of their son, is a lousy title for a wonderful movie. Adapted from the Andre Dubus short story "Killings"—a far better and more appropriate title—it unfolds with cumulative power. The narrative has all the contours of a classic revenge fantasy, but until the end we're too caught up in the human details and psychological nuances to register its inevitability. Pulled deeply inside the puzzlement and grief of Matt and Ruth Fowler, we see the world as they do; we're brought step by step, without our conscious assent, to the edge of a precipice that was waiting there all along.

Todd Field, who co-wrote the script with Rob Festinger, is an actor (*Ruby in Paradise, Eyes Wide Shut*) making his directorial debut, and he keeps the film squarely focused on the performers—which in this case is doubly rewarding since the performers are so uniformly good. It's rare to see a movie that serves acting in this way, without a lot of hocus-pocus camerawork and overwrought close-ups. Field keeps his distance from the players, allowing them to work up their dramatic moments in what resembles real time. They seem like actual, flawed human beings, and their fate matters to us. When Matt, a doctor in a Maine fishing town, moves into action against his son's killer (William Mapother), out on bail, our identification with the father is almost unbearable: If this man, so companionable and fair-minded, can be twisted toward such a retribution, then he could just as well stand in for all of us. It is not the violence of the already violent that is truly shocking; the real horror lies in watching *decent* people driven to mayhem.

In the Bedroom
Co-written and directed by Todd Field, starring Sissy Spacek, Tom Wilkinson, and Marisa Tomei.

The Devil's Backbone
Directed by Guillermo del Toro.

Not that the Fowlers are sentimentalized. Part of what makes them seem so close to us is the ambiguity of their good intentions. Their boy Frank (Nick Stahl), at the beginning of the movie, has been having a summertime romance with Natalie (Marisa Tomei), a woman at least a decade older with two small boys. Ruth doesn't like the look of it: Natalie, living by herself, is not yet divorced from her husband, and she doesn't fit into Ruth's conventional notions of her son's future. Frank is a gifted architecture student on his way to college, and Natalie, bearing the comforts of a ready-made family, is, as Ruth sees it, a dangerous detour. Making matters worse for Ruth is the fact that Matt likes having Natalie around; he eyes her admiringly, taking pleasure in his boy's success with her, which he perhaps imagines as his own.

Matt and Frank are very close; we can see their shared delight in each other during a marvelous lobstering scene, as well as in any number of other, more covert and unspoken moments. Ruth, who keeps her home immaculately appointed, as if it were a fortress of domesticity, is more controlling with her son than Matt is; perhaps she resents the bond he has with his father. When Frank is murdered by Natalie's estranged husband—the murder, typical of Field's principled reticence, happens off-camera—Ruth's resentments boil over. "Frank died for your fantasy piece of ass," she cries out to her husband, who stands convicted and bewildered. Natalie, approaching Ruth for forgiveness, is slapped; that slap makes the screen vibrate. Sissy Spacek is as good as she can be here: The control that Ruth has exerted over her life has come apart, horribly, and she suffers for it as she makes others suffer. You can't pity her, because she doesn't invite pity; there's almost a nobility in the way this woman holds on to her rage, which is all she's got to get her through her grief.

Matt lives a different kind of hell: His way of surviving his son's murder is to stifle his mournfulness. Ruth pleads with him to stop acting like nothing happened, and she's not wrong to do so. But Matt has further to travel to reach his vehemence. When he begins to take tentative measures to root out the killer he is convinced will get off easy, it's almost as if he's separating himself in two, coolly observing himself play out his retribution. Tom Wilkinson gives Matt the look of a man entirely fixated by an idea; once this good doctor takes

PHOTOGRAPH COURTESY OF MIRAMAX.

up the role of avenger, he acquires the cast-iron control that had been Ruth's. He becomes her surrogate, her savior.

The brief Andre Dubus story that this film fills out has a far more focused rage. It's a harrowing fable about the limits and bounties of Christian salvation—although the religiosity is all implicit—and Dubus gives everything a fairly lurid overlay, a brackish dread. Dubus saw the murders as the playing out of larger forces. Field, who was friends with Dubus up until his death in 1999, doesn't share the writer's Catholic presentiments or his ravaged masculine code; he's a much less complicated artist. But in his own straight-ahead way, he is pursuing the same issues of faith as Dubus was. He's made a thriller about what we are capable of in the name of hatred—and of love.

IN BRIEF

GUILLERMO DEL TORO, THE EXTRAVAGANTLY talented Mexican director of the horror films *Cronos* and *Mimic*, can make even a shot of cigarette smoke curling skyward seem frightfully ominous. In **The Devil's Backbone**, a ghost story set in an orphanage in the waning days of the Spanish Civil War, he blends agit-prop politics and ghoulishness without making the entire enterprise seem silly. He's able to do this because he understands how war can bring out the strangeness in people's perceptions; fear, as the patriarch played by Federico Luppi says, makes you see things. In such a world, the specter of a war orphan seems the most natural of emanations; the desperation of his suffering has made him more real, more human, than the humans. . . . **K-Pax**, an anthem-of-the-spirit sobfest, stars Kevin Spacey as a psychiatric patient who claims to be visiting Earth from a planet 1,000 light years away. He uplifts the other patients in the ward; he actually instructs one of them to seek out the bluebird of happiness, which, sure enough, appears on cue. This mystery man brings the sick to health while he himself remains a smirking enigma to his doctor, played with a slouchy, what-am-I-doing-in-this-movie bemusement by Jeff Bridges. Spacey is turning into another Robin Williams: Between this film and *Pay It Forward* he cops the prize for the Sappiest Performances by an Actor Previously Known to Have Great Talent. It's understandable that most actors want to be loved. Do they need to be messiahs, too? ■

Peter Rainer's reviews can be read online at www.nymetro.com/archive/rainer.

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Polish Joke

Neil Simon's valentine to a famed Broadway hangout is greeting-card thin; Alan Alda is triumphant in the deft, heartfelt *"QED."*

WONDERFUL AS IT IS to be prolific, it is not strictly necessary: Chekhov became a great playwright with only four major plays; ditto Wilde—five, if you count *Salome*. Will Neil Simon emerge their superior for the plethora of plays he keeps churning out? There are plays written for no more compelling reasons in the eyes of posterity than to make money, shore up a shaky reputation, or because their authors don't know how to do anything else.

Whatever reason prompted Simon to write his latest, it was a bad one: **45 Seconds From Broadway** is considerably farther than that from being a play. The inspiration—if that is the word—came to Simon as he peered through the windows of the Hotel Edison's famous coffee shop, a.k.a. the Polish Tea Room, where he has often found sustenance and small talk. It is a humble but honest place, with food more hearty than fancy, and prices appealing to mere mortals and theatrical luminaries alike. The warm couple who run the joint reserve a section for celebrity habitués, although these are nowadays outnumbered by the varieties of soup.

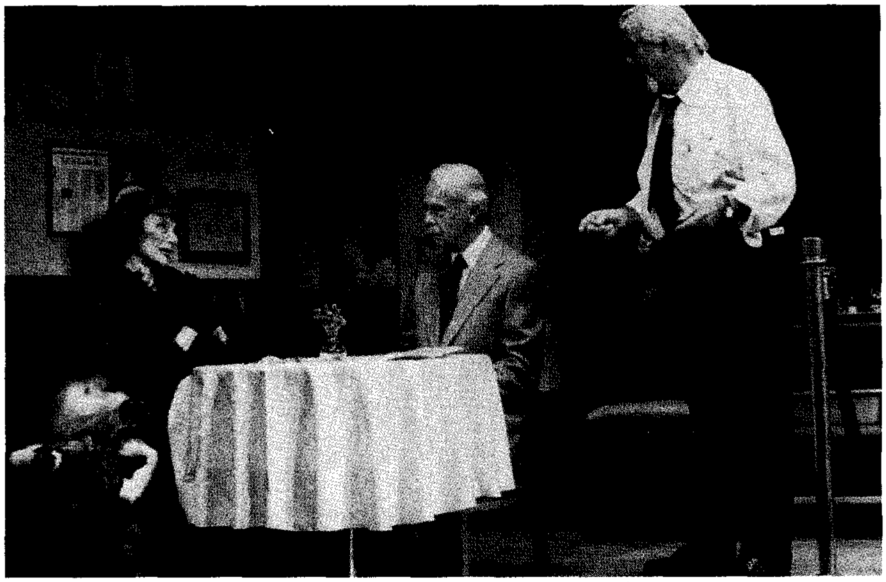
Can you base a play on a repertoire of soups? The Belgian-born French playwright Félicien Marceau did write *La bonne Soupe,* but notwithstanding the delusory Paris of his previous effort, *The Dinner Party,* Simon is not French. His new work concerns a diverse bunch of people foregathered in an unnamed but unmistakable coffee shop in four scenes labeled respectively "summer, fall, winter, spring." We get the coffee shop's owner, Bernie (lovable but crusty), and his wife, Zelda (crusty but lovable); Megan Woods (a young would-be actress from Ohio working as a waitress); Solomon

45 Seconds From Broadway
By Neil Simon, staged by Jerry Zaks.

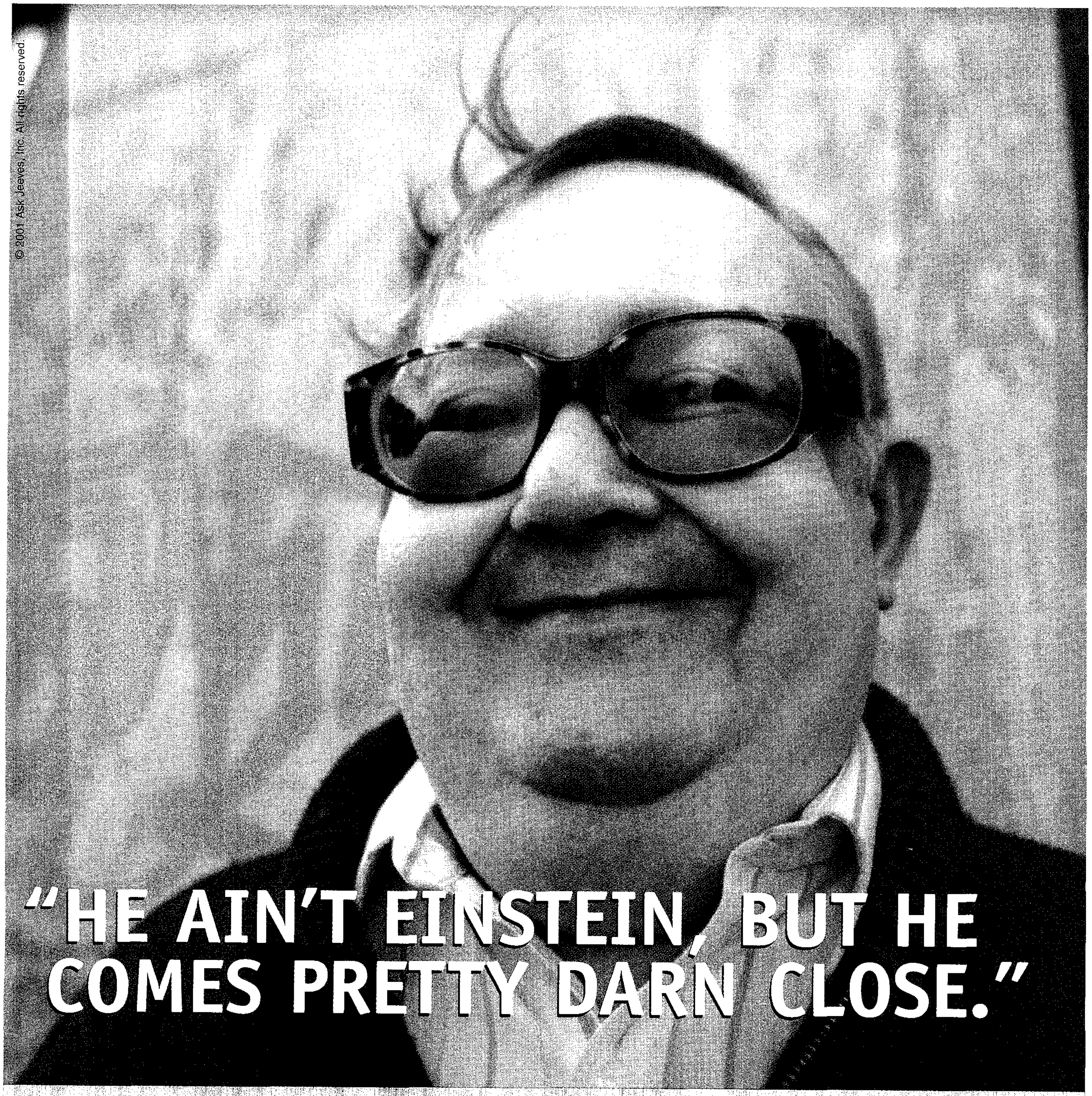
"QED"
By Peter Parnell, staged by Gordon Davidson, starring Alan Alda.

Everett Beekin
By Richard Greenberg, staged by Evan Yionoulis, starring Bebe Neuwirth and Robin Bartlett.

West Side shmaltz: Marian Seldes, Bill Moor, and Louis Zorich (from left) lay it on, in *45 Seconds From Broadway.*



PHOTOGRAPH BY CAROL ROSEGG.



"HE AIN'T EINSTEIN, BUT HE COMES PRETTY DARN CLOSE."

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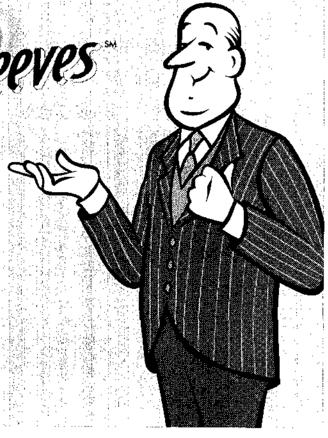

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Mantutu (a young would-be dramatist from South Africa working as a waiter); a couple of garrulous theatergoers (dogged Arleen and dopey Cindy); the comedian Mickey Fox (modeled on Jackie Mason, though more a Mason jar, wide-mouthed but brittle); Andrew Duncan (his English producer, played by an actor unable to sound British); an odd couple (no, not *that* odd couple), the always mute Charles W. Browning III and his blithely bossy wife, Rayleen; Bessie James (a sharp-tongued black comedienne and a bit of a cliché); and Harry, Mickey's obscure, repressed brother (a Pennsylvania shopkeeper).

These characters are merely compendiums of jokes grafted onto cardboard figures. Neither in themselves nor in their interactions do they constitute anything like a real play. There are laughs in *45 Seconds,* but they are laughs in an emotional vacuum.

The acting, however, is accomplished. The irrepressible Lewis J. Stadlen, working with much less raunchy or pointed material than his character's inspiration, nevertheless conjures up a Masonite comic. Louis Zorich, Rebecca Schull, Kevin Carroll, Julie Lund, Judith Blazer, Alix Korey, Lynda Gravátt, and the endearing David Margulies do as well as possible. But Simon cheats. He unconscionably reverses the emasculated Charles (the dependable Bill Moor) and the mean Rayleen (the inimitable Marian Seldes) into their unbelievable opposites by way of an eleventh-hour feel-good flourish. Thus ends this sprawling and shapeless nonplay, revealing Simon as the trickster he all too often is. Jerry Zaks helps with sedulous staging, but that is about as curative as feeding soup to nuts.

PETER PARNELL BASED HIS **"QED"** ON THE LIFE of the Nobel Prize–winning physicist Richard Feynman, co-discoverer of quantum electrodynamics. From the writings of Feynman and his friend Ralph Leighton, Parnell ingeniously conceives an evening in 1986 during which Feynman, in his office at Caltech, reminisces about his love of physics and of nature, and about watching his first wife die from tuberculosis while he worked at Los Alamos. He talks on the phone to his second wife, debates his doctors about a risky operation on his growing tumor, argues with the chairman of the board of NASA, and beats his beloved drums. He goes off to play a chieftain in a school production of *South Pacific* and returns to his office, in costume, to talk to an importunate but delightful female student with whom he chats, dances, flirts, and drums.

"QED" is a seductive mix of science, human affections, moral courage, and comic eccentricity. It reflects on, among other things, death, the absence of God, travel to an unexplored country, the pleasures of drumming, and the need to know and understand. Alan Alda, under Gordon Davidson's apt guidance and spiritedly supported by the vivacious Kellie Overbey, gives an indelible performance full of charm, a relaxed intensity, and expert drumming. An evening not to be missed.

ON THE OTHER HAND, I HAVE SELDOM BEEN impressed by the adroit but smart-ass contrivances of the glibly superficial Richard Greenberg, now at his most synthetic and pretentious in **Everett Beekin.** Part One, "The Shabbos Goy," takes place on the Lower East Side in the late forties. It is standard, Jewish-accented kitchen-sink comedy, centered on two clashing sisters, Anna and Sophie. Though mildly amusing, it is as old as the Bergs (Jewish for the Hills). Part Two, "The Pacific," picks up with two of Anna's daughters, Celia from Long Island and the younger Nell, in Orange County, California, where Nell lives with Bee (Everett Beekin VII), whose son, Ev, is about to wed Nell's daughter Laurel.

The threads straining to connect these disparate halves are as tenuous as they are complicated. In a wedding interruptus, Laurel, a spacy California chick, runs out on near-cretinous Ev, who is either Everett Beekin VIII or IV (don't ask!), descended from the fellow who was the partner in a pharmaceutical gold mine of an another Beekin and the Shabbos goy affianced in Part One to a third sickly sister of Anna and Sophie, who . . . oh, the hell with it.

The leap in time and space undermines what little character development and dramatic impact there might be in this play. The screwy Californians are as stereotypical as the succulent Jews, and the resolution, with the sisters joining in an unconvincing act of Orthodox piety toward the dead, is as credible as a rainbow in a snowstorm.

Evan Yionoulis's competent direction coaxes assiduous acting from all, but Bebe Neuwirth (as Anna and Nell) and Robin Bartlett (as Sophie and Celia) must carry the show. Neuwirth is her usual sassy self, fun to watch. Bartlett, however, triumphs in a pair of comic performances deeply felt, subtly shaded, and infectiously communicated. Yet should one recommend a play for its intermission? At *Everett Beekin*'s, a battery of stagehands changes Christopher Barreca's imposing sets with a swiftness, proficiency, and elegance the play, alas, cannot begin to match. ■

John Simon's reviews can be read online at www.nymetro.com/archive/simon.

Television | John Leonard

- **Prancer Returns** (NOVEMBER 20; 8 TO 10 P.M.; USA) sneaks Christmas in a couple of days before Thanksgiving, with an 8-year-old (Gavin Fink) suddenly removed from Chicago to the Michigan sticks because of his parents' divorce, his suddenly single mother (Stacy Edwards) uncertain whether she should be dating the grammar-school vice-principal (Michael O'Keefe) or the storytelling handyman (John Corbett); there also is a baby reindeer who grows up to be magical. At least Stacy isn't blonde.

- **Fashion Victim: The Killing of Gianni Versace** (November 20; 8:30 to 10 P.M.; Cinemax) interviews everybody who ever knew either Versace or his killer, Andrew Cunanan; visits his Bomarzo-like mansion on the Gay Riviera of Miami; spends some decadent time on runways ogling the dog-collar styles and at parties commenting on "sensation play"; sociologizes about fashion as theater, a substitute for ideology, and something needed by the nouveau riche to tell them who they are; and chats at crazy length with Cunanan's Filipino father, who is convinced that his son was set up by mobsters in the drug trade. Elton John and Princess Di are mentioned.

- **My Uncle Silas** (November 26; 9 to 11 P.M.; Channel 13), based on five stories by H. E. Bates, stars Albert Finney in a made-for-Albert Finney *Masterpiece Theatre* role as "a sinner and a nonconformist"—that is, a poacher, a lecher, a drunk, and a rogue—who, with a little help from Charlotte Rampling and Sue Johnston, teaches his 10-year-old grandnephew Joe Prospero how to have fun in the country in the early years of the last century, after which there would be no more fun until Carol Burnett.

- **The Carol Burnett Show: Show Stoppers** (November 26; 10 to 11 P.M.; CBS) could have been twice as long as far as I'm concerned. Carol, Harvey Korman, Vicki Lawrence, and Tim Conway look back at clips from eleven slapstick seasons, fall apart all over again, answer questions from the audience, and seem never to have gone away at all. Here's an idea: After the wonderful *Elaine Stritch At Liberty* closes at the Public Theater, why not pair her up with Carol, as in the old Julie Andrews days, and have them sing Sondheim or do whatever else they want to do? ■

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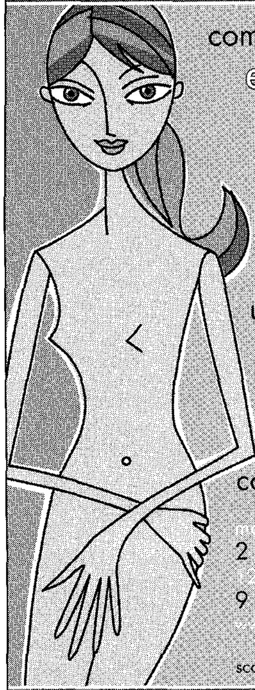

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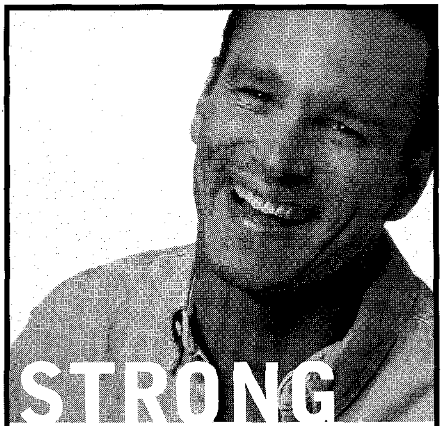

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Two Arms

With Lorin Maazel waiting in the wings, the Philharmonic salutes Kurt Masur's principled leadership.

SURELY FEW MUSIC DIRECTORS have received a more generous send-off than the one Kurt Masur is getting from the New York Philharmonic. Either the orchestra is genuinely grateful to its departing conductor for eleven years of faithful service, or some folks feel a trifle guilty about the backstage political disputes that apparently brought the Masur era to a premature end. Perhaps a bit of both. Whatever circumstances may have accelerated the conductor's approaching exit, all has been forgiven and forgotten in a farewell season awash in sentiment. The most important element, the maestro's final concerts, reflect his musical tastes and interpretive skills, while the accompanying celebratory gestures are expansive to say the least.

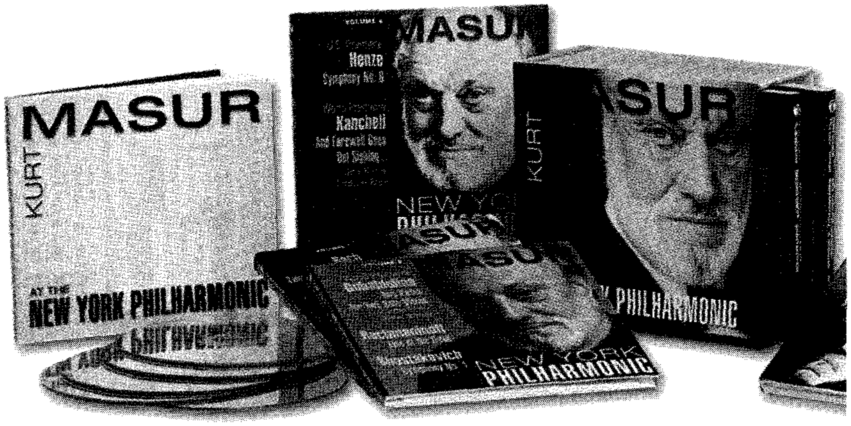
They include **Kurt Masur at the New York Philharmonic**, the title for both a lovingly edited, 171-page Festschrift published by Random House ($39.95) and a ten-CD box set ($140) that highlights Masur's tenure in performances of the conductor's choosing. Handsomely designed and illustrated, crammed with useful information and substantial appreciations from many musicians, the book puts an important conductor into clear and honest perspective. Bound into the book is a CD with selections from the boxed set; one listening should whet anyone's appetite for the whole thing.

Kurt Masur at the New York Philharmonic
Book and ten-CD boxed set.

Boston Symphony Orchestra
Twelve-CD boxed set.

The sixteen works on these discs may not cover every aspect of the conductor's enthusiasms or strengths, but they touch most of the bases. For those grand gala occasions that any music director must preside over, Masur has generally chosen conservatively, nourishing performances of masterpieces that are part of his own Central European heritage. I wonder how many other high-profile conductors today could make a more eloquent case for performing Bach's *St. Matthew Passion* with a modern symphony orchestra and chorus, as well as instilling a similar spiritual fervor and vitality into Beethoven's *Missa Solemnis* and Ninth Symphony. Big soloist-and-chorus works with spoken narration have also been memorable Masur specialties, and they are faithfully represented: Honegger's *Jeanne d'Arc au Bûcher*, Debussy's *Le Martyre de Saint*

Fond farewell: The Philharmonic sends Masur off with a lavish book and a ten-CD boxed set.



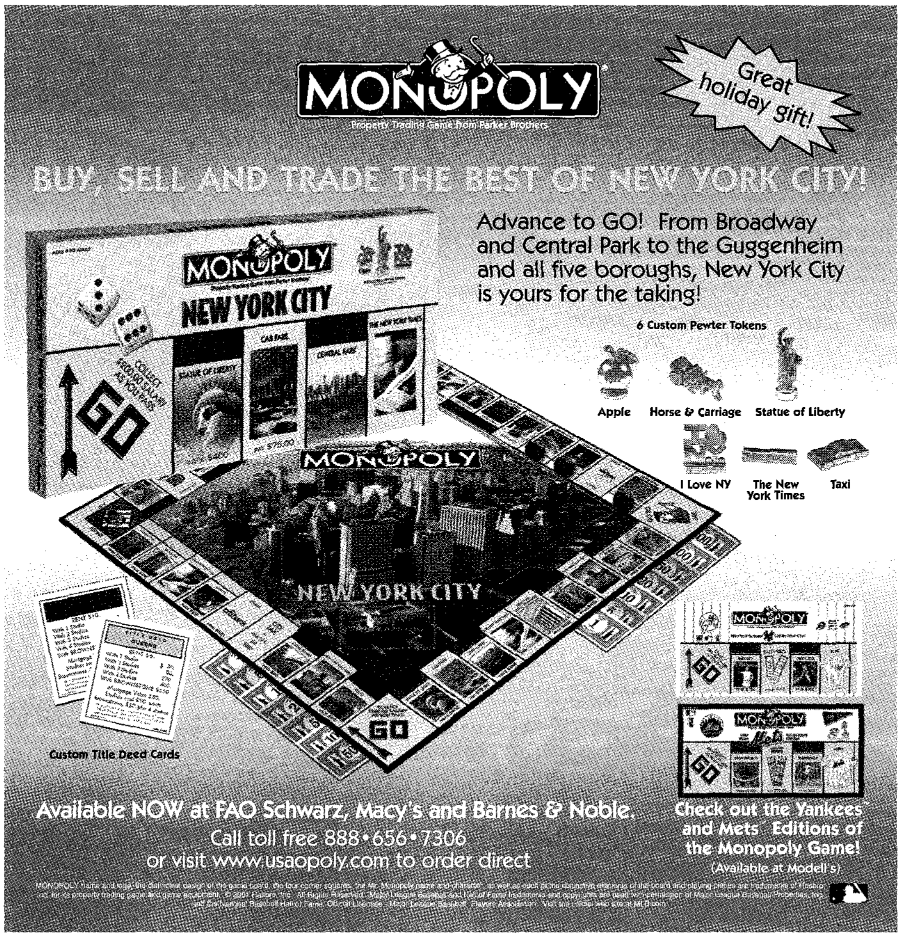
PHOTOGRAPH COURTESY OF THE NEW YORK PHILHARMONIC.

Sébastian, and Stravinsky's *Perséphone*. The humanity and social responsibility that have always been essential ingredients of Masur's music-making are also reflected in the new works included on these discs, no more so than Hans Werner Henze's searing choral Ninth Symphony, one German composer's unblinking examination of his country's past. There's much else here worth revisiting, all of it guaranteed to put the Masur years in the best possible light. Both the book and the CDs are available through the orchestra at 800-557-8268 and online at www.newyorkphilharmonic.org.

THE PHILHARMONIC IS NOT ALONE IN producing its own compact discs these days, now that the major record companies have lost interest in American orchestras. Philadelphia, Chicago, St. Louis, and Cleveland have all explored their archives and discovered treasures, and the latest to do so is the **Boston Symphony**, which celebrates the centennial of its home, Symphony Hall, and the departure of its longtime music director Seiji Ozawa with a twelve-disc set of broadcasts dating from 1943 to 2000. The conductors include former music directors Serge Koussevitzky, Pierre Monteux, Charles Munch, William Steinberg, and Erich Leinsdorf as well as Ozawa, along with such frequent guests as Colin Davis, Bernard Haitink, Leopold Stokowski, Dimitri Mitropoulos, Carlo Maria Giulini, Rafael Kubelik, Bruno Walter, Thomas Schippers, and Aaron Copland, nearly all of them conducting music they never recorded commercially.

Just a quick perusal of that impressive roster would be enough to persuade most collectors to contact the BSO at 800-266-1200 or online at www.bso.org and part with $225. Who would not want to hear Bartók's Concerto for Orchestra, barely a month after its world premiere in 1944, led so passionately by Koussevitzky and with the original ending? As one who grew up with the BSO under Munch, I zeroed in on his authoritative Debussy and Ravel to be reminded once more of how this fabulous conductor's studio recordings never quite captured the frisson of his thrilling live performances. Even the two Ozawa discs show that variable conductor in the repertory he did best, spicy early-twentieth-century scores like Stravinsky's *Symphony of Psalms*, Bartók's *Bluebeard's Castle*, and Messiaen's *Liturgies*. ■

Peter G. Davis's reviews can be read online at www.nymetro.com/archive/davis.



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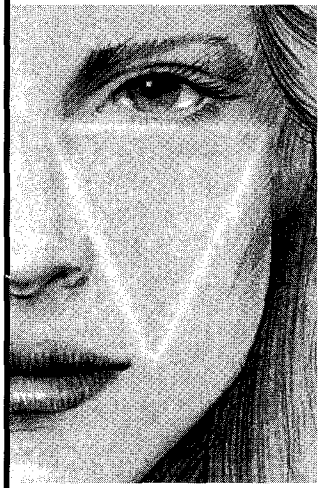

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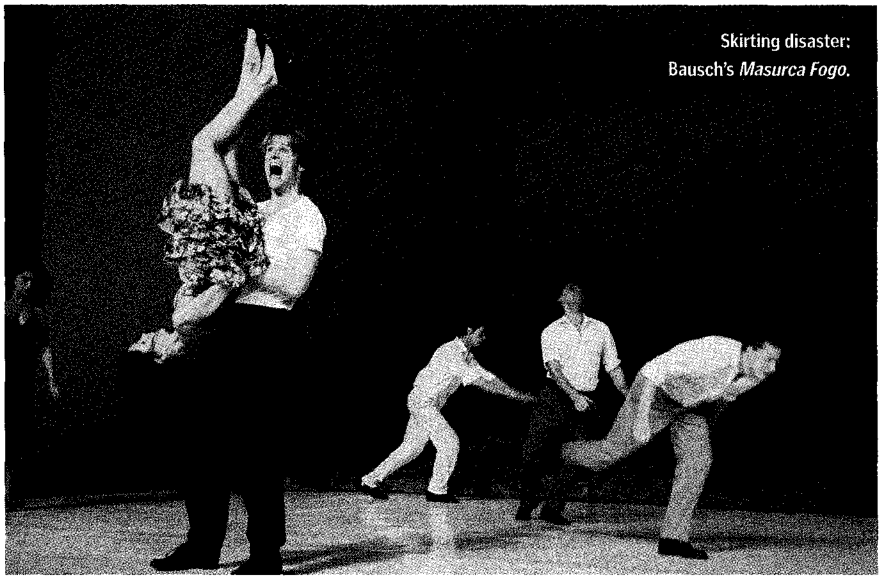
DANCE **TOBI TOBIAS**

Sex and the Silly

Pina Bausch reaches new heights of sensuality, and banality; the Ballet Nacional de Cuba, with its disarmingly simpler aspirations, offers a grab bag of greatest hits.

WHAT ON EARTH IS THE message of *Masurca Fogo* (*Fiery Mazurka*), the latest **Pina Bausch** work performed at the Brooklyn Academy of Music? That we lead our lives in a bleak wintry landscape but can be transported to a lush climate by the magic of sex? Made for the 1998 Lisbon World Expo, the piece is a typically Bauschian collage of dance, pedestrian action, spoken text, an eclectic assemblage of music, and weird props. But this opus pointedly opens with a woman simulating a *Guinness Book* orgasm induced by the six-man ensemble partnering her and concludes with a chorus line of touch-dancing couples who lie down in darkness as lavish flowers bloom thanks to time-lapse photography. For some years now, Bausch has been softening from her original stance of documenting life as a theater of cruelty, absurdity, and alienation. *Masurca Fogo*, feeble in the departments of edge and irony, focusing on the athleticism and pulchritude of its dancers (rather than, as in Bausch's touchstone works, on their awkward singularity), marks a big lurch forward into the banal.



Skirting disaster: Bausch's *Masurca Fogo*.

The basic setting is a stark white room (clinic? prison?); it's backed by a craggy hill resembling a deposit of molten lava, across and down which the dancers must scramble. This austere, threatening space is periodically engulfed by grainy color film that dwarfs the live human figures and submerges them in images of nature—lush rain forest, charging beasts, turbulent sea. The action, as is customary with Bausch, occurs as a series of vignettes that are loosely connected at best. At regular intervals, dancers deliver soliloquies ostensibly revealing their personal history. Similarly, pure-dance solos stud the piece, and one wonders if these, too, might not have originated with the performers, Bausch having no recognizable choreographic style, only a signature theatrical style. Matters go on for nearly three hours, during which the material and the intent behind it appear increasingly slack and the homage to the erotic sillier and sillier.

Pina Bausch
Masurca Fogo; at the Brooklyn Academy of Music.

Ballet Nacional de Cuba
At the City Center.

COMPARED WITH AMERICAN BALLET THEATRE and the New York City Ballet, where the norm is state-of-the-art dancers in opulent, sophisticated productions of nineteenth-century classics, the **Ballet Nacional de Cuba**, recently at the City Center in a program of excerpts from the golden oldies, was offering only recital-level fare—overambitious, well-intentioned, touchingly makeshift and tacky. Despite its many inadequacies, though, it was a welcome reminder of dance qualities that have elsewhere been rejected as old-fashioned and recklessly abandoned in favor of snazzier streamlined effects.

The Cuban company is the work of Alicia Alonso, an international assoluta of the forties and fifties. Known to yesteryear's New York audience for her technically brilliant, powerfully dramatic performances with ABT, Alonso always kept one foot, as it were, in her native Havana. To several generations of Cuban protégés, Alonso has transmitted a wisdom that emphasizes dancing on a grand scale coupled with modesty of deportment; uncompromising precision softened by grace; quick action in the feet; confidently centered turns; heroic aplomb in balances; a sculptural sense of the body in space; and theatrical panache. Few of the troupe's current performers are up to their assignments, being too young, too old, physically ill-favored, or simply insufficiently gifted—but every last one of them reflects the company's admirable governing ideas.

Among the most distinguished dancers were Lorna Feijóo, who brings off bravura feats with dulcet calm, and Galina Álvarez, queen of the plangent adagio. My favorite was Viengsay Valdéz, perfectly cast as Swanilda in the *Coppélia* excerpt. She's a born soubrette, with the build and face of a cherub and unaffected personal charm. Though she's a virtuosa of balance and spinning, her dancing registers first and foremost as a natural expression of joy. ■

Tobi Tobias's reviews can be read online at www.nymetro.com/archive/tobias.

PHOTOGRAPH BY STEPHANIE BERGER.

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POP MUSIC ETHAN BROWN

Inexplicable

After six years and a reported $30 million, *Invincible* should be worth its wait in gold records. But Michael Jackson sounds like he's moonwalking in his sleep.

IT'S NOT NOSTALGIA FOR MICHAEL Jackson's past that prevents us from thinking about him in the present tense—it's his own pompous embrace of it. His post-*Thriller* career is littered with projects that have ego-maniacal titles and songs that don't live up to them, from *Bad* through *HIStory* to his recent self-canonizing "Michael Jackson: 30th Anniversary Celebration" concerts at Madison Square Garden, and **Invincible**, his first album in more than six years.

Nothing on *Invincible* is exactly terrible (though a few lines about Princess Di's death on the anti-tabloid "Privacy" come close), which is almost a shame because sometimes tackiness can be revealing, even redemptive. Instead, *Invincible* is an assembly-line bore, from the mechanized R&B of "Unbreakable" and "2000 Watts" to the vapid sentimentality of ballads like "You Are My Life" and "The Lost Children."

Yet Jackson might not be entirely to blame for the album's failings; its sole ray of light, "You Rock My World," was shrugged off by critics for not being sufficiently au courant, as though hitting the perfect beat with producers-of-the-moment like the Neptunes were all that mattered. Actually, with its soaring bridge and thumping piano lines, "You Rock My World" has an enduring late-seventies classicism all but absent from the album's deliberately futuristic beats. Hearing Jackson coo "I feel the magic all in the air" transports you back to the transcendent rhythms of "Rock With You." If the reports are true that so many tracks were cut from *Invincible* that Jackson could make a box set with them, surely somewhere lies the song that could reveal the life behind Jackson's calculated invincibility.

Michael Jackson
Invincible
(Epic)

Erick Sermon
Music
(J Records)

Various Artists
What's Going On
(Columbia)

FROM NATALIE COLE'S "UNFORGETTABLE" duet with her deceased father to the awkwardly plugged-in Notorious B.I.G. raps on *Invincible*, it's almost always embarrassing to hear the sampled voices of the dead. The musical equivalent of an open casket, it's an inappropriately reverent eulogy, a way to thrust meaning upon icons who aren't there to object.

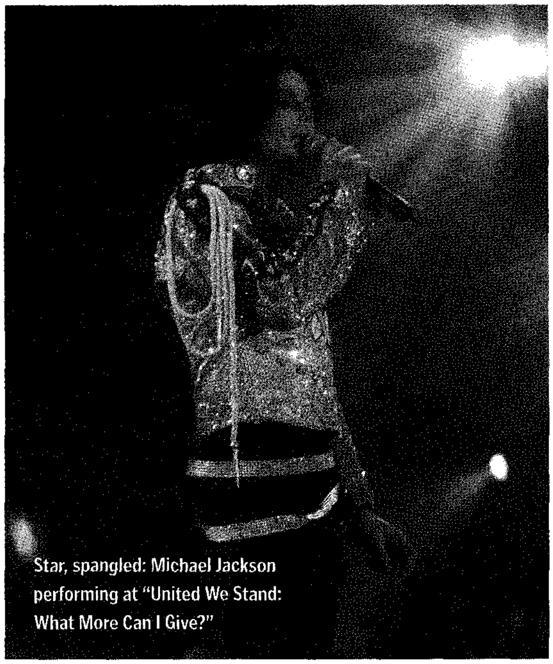
So it's surprising that the chorus of what may be the year's best pop song is sung by Marvin Gaye. Maybe it's because **Music**, by the Long Island–born rapper Erick Sermon, is about the transformative power of its subject matter: it fits immediately into the company of tributes like the O'Jays' lush "I Love Music" to Cevin Fisher's anthemic "Music Saved My Life." Or because of perfect lines like "I wish music could adopt me." Or perhaps just because the vocal is sampled from an unreleased song, taken for its musical fit, rather than its commercial value.

The rest of Sermon's album of the same name rarely rises above workmanlike rap, and Gaye's voice is what makes "Music" work, as well as what makes it such an anomaly. A sample of Gaye crooning "just like music" keeps affirming Sermon's sentiments, giving the song a gospel call-and-response feel (the album was originally named *The Sermon*). Sermon addresses Gaye directly at one point, but without the overbearing reverence of Cole's interplay with her father. "Is that true, Marvin?" Sermon asks, sounding like he's prodding a close friend. At another juncture, he even lets Gaye finish a thought. "Without music," Sermon starts, "Owww! I'd go crazy," Gaye answers.

Near the end of the song, Sermon lets Gaye's vocal—one of the singer's best and most restrained—take over: "Music is the soul of the man," Gaye sings. "Music makes a happy day. Music makes the clouds flow by, baby. Music is my tears inside my eyes." It's hard to imagine any pop song besting that sentiment.

If Sermon miraculously skirts the dead man's curve on "Music," an all-star group including Bono, Christina Aguilera, and P. Diddy falls right into unintentional self-parody with a limp cover of Gaye's **What's Going On** that benefits AIDS research as well as victims of the September 11 tragedy. Jermaine Dupri's lifeless production drains the original's sensuous, orchestral feel—think Gaye karaoke—while the pop stars try to out-do-good each other. Only Nas, who rhymes starkly about the madness of our current moment, taps into the tough, realist soul of the original, proving that, even with their excesses, rappers are the truest inheritors of Gaye's soulful, sharp-eyed commentary. ■

Ethan Brown's reviews can be read online at www.nymetro.com/archive/brown.



Star, spangled: Michael Jackson performing at "United We Stand: What More Can I Give?"

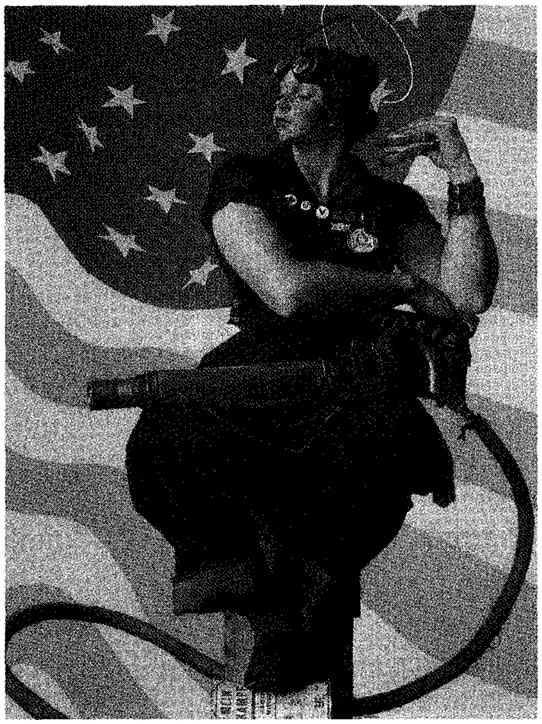
PHOTOGRAPH BY BLAIR/IMAGE DIRECT.

Pop Corn

A huge Norman Rockwell retrospective at the Guggenheim coincides with an art-world reevaluation of the painter—and makes one wonder, *What would Frank Lloyd Wright think?*

NORMAN ROCKWELL (1894–1978) found Arcadia on Main Street, creating a small-town paradise close to the American heart. He is our mom-and-apple-pie man, the Jimmy Stewart of artists. His covers for the *Saturday Evening Post,* sweetened with corny humor, are invariably sentimental and reassuring. Nothing is wrong in a world where the country doctor earnestly listens to the heart of a little girl's doll, Rosie the Riveter has a lace handkerchief, and high-school sweethearts go to the soda fountain after the prom. His icons of American innocence still reduce many people to happy sniffles and aw-shucks smiles. It's enough to make others want to kick a puppy.

During his life, the art world condescended to Rockwell, assigning him the status of a "great illustrator" rather than the loftier position of an "artist." He became a proxy in the cultural wars over modernism, with those who hated abstract art championing him and those who defended abstract art turning up their noses in the presence of his work. Now, with those wars long past, both the puppy kickers and the apple-pie lovers are being trumped by the art historians—who want to give Rockwell a higher position in the pantheon of American art.



Norman conquest: Rockwell's *Rosie the Riveter* (1943).

Norman Rockwell: Pictures for the American People, an exhibition of 70 oil paintings and 322 *Post* covers that recently opened at the Solomon R. Guggenheim Museum, reflects this revisionist view of Rockwell's place in the canon.

Norman Rockwell: Pictures for the American People
At the Solomon R. Guggenheim Museum; through 3/3/02.
See Art listings for details.

It's remarkable that the Guggenheim should even exhibit Rockwell. The museum began as an edgy institution that asserted the value of European art—especially abstract and surrealist art—to a doubting and provincial public. That this big-city institution should now honor a small-town American realist is a measure of how much the world has changed. What's led art historians to reconsider Rockwell is even more interesting. One important factor is that many of today's art historians are less interested in art than in history, especially social history. Rockwell can easily be presented as a brilliant social conjurer, one who serves his society's desire to conceal unpleasant social realities behind an aura of nostalgia and virtue; his famous "Four Freedoms" helped buck up the nation during World War II, for example, by creating simple-minded depictions of what soldiers abroad were defending. Another important factor is, simply, the desire of many art historians to celebrate pop kitsch and disturb the highfalutin view. There is not much left that can shock—sex and violence are played out—so why not surprise everyone by celebrating the straightest man in the world? Rockwell is more controversial than Betsy Ross in drag.

But the main reason for this Rockwell resurgence is the current uncertainty about how to value art—and the cultural unwillingness to make distinctions of quality. Rockwell is a great American original, but he is far from being a great artist. His pictures imprint themselves upon the mind, but they do not deepen the imagination. Once their intent is grasped, they do not continue to unfold or reveal themselves. They were painted to be reproduced and, while displaying excellent craft, lack the formal texture of great painting. Everything Rockwell does becomes corny and childlike. With the exception of one picture of killings in the South, even his paintings about civil rights take away any sting, resolving that great subject into a heartwarming shot of a jaunty little girl who will obviously transcend adult violence and prejudice. The trouble with overvaluing Rockwell is that doing so diminishes our sense of what high achievement consists of. The great American imaginations, even the folksy ones, are knottier than Rockwell. (Imagine Mark Twain without his edges.) Rockwell himself did not seem to overvalue his achievement. He would surely have taken comic delight in seeing his pictures in the sublime spiral of the Guggenheim, and, perhaps, he would have dreamed of a girl with freckles and pigtails roller-skating down the ramp. But Frank Lloyd Wright would not have been amused. ■

Mark Stevens's reviews can be read online at www.nymetro.com/archive/stevens.

PHOTOGRAPH COURTESY OF THE NORMAN ROCKWELL MUSEUM, STOCKBRIDGE, MASSACHUSETTS.

Get Back, JoJo

No other restaurateur has spread around his success with the originality and panache of Jean-Georges—and with a luxurious new makeover, his original eatery is now even better.

IT'S FAR TOUGHER TO CLONE A SUCcessful restaurant than it is to run off a business plan at Kinko's. And yet there's a score of restaurateurs who spend their time (and money) amassing *faux*-antique fixtures, David Rockwell designs, and ambitious sous-chefs and heading off for uncharted Zip Codes and hotel lobbies to play one more variation on their theme. More adept at conceptualization than concassé, such gastro-enterprising capitalists spend less time cooking than racing among their various outposts. They can stand the heat because most of them have gotten out of the kitchen.

Jean-Georges Vongerichten is a magnificent exception to the rule. An extraordinary chef of boundary-shattering versatility, he's also a repeatedly triumphant restaurateur with a following that makes him the Pied Piper for foodies. In the past decade, he's introduced us to the ethereal pleasures of vegetable sauces and fusion cooking—he's even won us over to cafeteria seating. All the while, he's sustained a level of excellence in multiple venues that no James Beard nominee has matched. Betting against him is as incomprehensible as Rudy running for mayor of Scottsdale.

So when the maestro decided to renovate his first restaurant, the decade-old Upper East Side stalwart **JoJo**, I held my breath to see if he could pull off yet another success. JoJo was never an environment for sweeping gestures by anyone but the chef. Occupying the bottom two floors of a narrow Upper East Side townhouse, the formal main room originally had the feel of a shrink-wrapped La Côte Basque. Now mottled coats of deep green, gold-stenciled molding, swag curtains, and a bordello's worth of low-candlepower crystal have transformed JoJo into a lair for the lush life. It's not a revolutionary design. But right now—and especially in a neighborhood rarely celebrated for displays of wanton passion—JoJo's premeditated sybaritism is more than appreciated.

JoJo 2.0: Orange-powdered shrimp with artichokes.

So is almost everything delivered to the table. Surprisingly, perhaps a bit disappointingly, JoJo's menu has not been renovated as extensively as the dining room. Regulars will recognize many of the creations that first earned Vongerichten rapt attention. Dishes once thought radical, like an eyelid-shutting goat-cheese-and-potato-layered terrine tweaked by a brash splotch of arugula juice, or rolls of peppered tuna in an unignorable soybean emulsion, are now as welcome as a glimpse of a long-lost beloved. But alongside the familiar silken pork cheeks and lentil salad it would have been fun to find a few more fresh challenges like the brand-new (and unfailingly succulent) orange-powdered shrimp with artichokes.

JoJo
160 East 64th Street
(212-223-5656).

Still, only a few things are less than perfect. Vongerichten's sage butter is so good that using it as a supporting player to a densely robust beet-green ravioli is nearly *too* indulgent. Peekytoe crabmeat, when removed from the cumin crackers, is too caustic to stand on its own. And the trumpet-mushroom-studded butternut-squash soup was so wonderfully spunky on first taste that, when I found it toned down to a calmer velvetiness on a second visit, I couldn't help but be disappointed. The foie gras with quince, however, could make up for almost any transgression.

The herb broth that bathes a tender lobster is conversation-stopping. Slow-baked salmon is so blissfully light it floats. Vongerichten's venison has consistently been the juiciest I've ever tasted. The blending of soy and a touch of caramel over sirloin makes one question whether Peter Luger knows everything about steak. And duck breast, boldly spiced with cumin and cardamom, is right out of a bodice-ripping feast in a Henry Fielding novel. Only the signature chicken, roasted under an overpowering shower of ginger and olives, momentarily dampens spirits.

But that's why God (and Jean-Georges) makes desserts. More candles are hardly needed to brighten this room. Just serve a table some soothing roasted-pineapple bread pudding, crushingly delectable poached-pear napoleon with mascarpone, winning passion-fruit Pavlova with meringue, and that now-ubiquitous Valrhona chocolate cake he *still* makes better than anyone, and the gleaming smiles might prompt someone to ask why the room isn't on dimmers. But then JoJo is really lit and warmed by the glow of confidence. One day, Vongerichten may stretch himself too thin. Until then, I'm willing to get fat following him around. ■

JoJo, 160 East 64th Street (212-223-5656). Dinner daily 6 P.M. to midnight. Appetizers, $9 to $22; entrées, $18 to $35. All major credit cards.

Hal Rubenstein's reviews can be read online at www.nymetro.com/archive/rubenstein.

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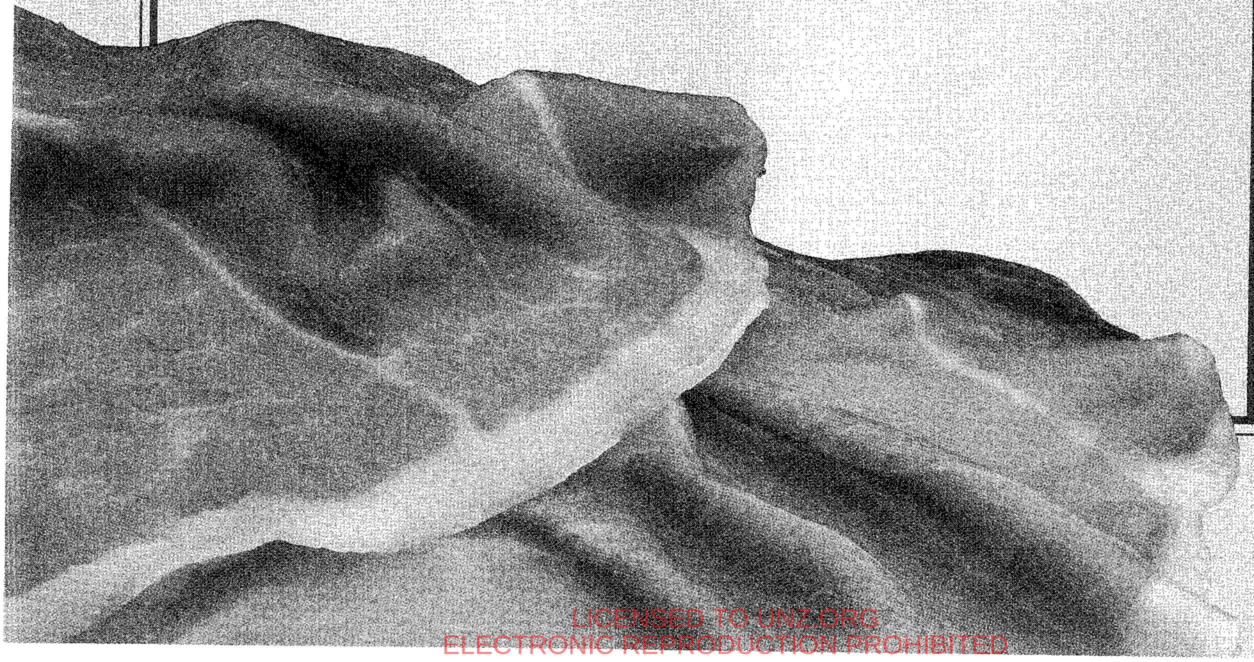

Edited by Ben Kaplan

This Week's Releases

Bangkok Dangerous
Twin brothers Oxide and Danny Pang write and direct this Asian-gangster picture. The gimmick? A deaf-mute hit man at large on the streets of Thailand. (1 hr. 45 mins.: NR) • Opens 11/23.

Black Knight
Martin Lawrence is a miniature-golf employee miraculously transported to the Middle Ages. With Tom Wilkinson; directed by Gil Junger (*10 Things I Hate About You*). (1 hr. 35 mins.: PG-13) • Opens 11/21.

The Devil's Backbone
Mexican director Guillermo del Toro's ghost story centers around a young orphaned boy (Fernando Tielve) during the Spanish Civil War. (1 hr. 46 mins.: R) • Opens 11/21.

In the Bedroom
Tom Wilkinson and Sissy Spacek are a grieving married couple; Nick Stahl is their son who takes up with an older woman (Marisa Tomei). Directorial debut of Todd Field. (1 hr. 30 mins.: R) • Opens 11/23.

Jung (War) in the Land of the Mujaheddin
This documentary focuses on Gino Strada, a Roman surgeon attempting to open a relief hospital in northern Afghanistan. A timely film about the horrors of war. (1 hr. 56 mins.: NR) • Opens 11/23.

Out Cold
A slacker attempts to make good by opening his own snowboarding park at a posh Colorado mountain resort. Directorial debut of Emmett and Brendan Malloy. (1 hr. 28 mins.: PG-13) • Opens 11/21.

Sidewalks of New York
As usual, Edward Burns writes, stars, and directs, this time in a romantic comedy with an ensemble cast: Stanley Tucci and Heather Graham are couple No. 1; David Krumholtz and Brittany Murphy are couple No. 2; Rosario Dawson and Burns bring up the rear. (1 hr. 40 mins.: R) • Opens 11/21.

Yo, Majesty: Martin Lawrence in *Black Knight*.

Spy Game
Robert Redford is a CIA agent counting the minutes until his retirement—and then his protégé (Brad Pitt) is wrongly imprisoned overseas, accused of being a spy. Directed by Tony Scott (*Enemy of the State*). (1 hr. 55 mins.: R) • Opens 11/21.

The Way We Laughed
Italian writer-director Gianni Amelio (*Lamerica*) tells the touching story of two Sicilian brothers who emigrate north to Turin in 1958, a crucial political juncture in modern Italian history. (2 hrs. 4 mins.: NR) • Opens 11/21.

New Films

★ Amélie
Jean-Pierre Jeunet's frenetic frolic is about a 23-year-old Parisian waitress, played by Audrey Tautou, who sees herself as the rescuer of sad souls, and as a Zorro-like avenger, too. What this pathologically shy girl doesn't recognize is that she needs to rescue herself and seek out true love. Jeunet's technique is antic enough to please Chuck Jones, but he doesn't quite have the simplicity of soul to make this film's happily-ever-after conceit sing. Still, treacle this elaborately inventive deserves some kind of blue ribbon. Matthieu Kassovitz co-stars. (Rainer; 11/12) (2 hrs.; R) • 1; 24; 50; 64.

★ Apocalypse Now Redux
Francis Ford Coppola's expanded Vietnam epic includes four new scenes from the original shooting of his 1979 film. Starring Martin Sheen, Robert Duvall, and Marlon Brando. (3 hrs. 16 mins.; R) • 22.

Auggie Rose
Writer-director Matthew Tabak's debut stars Jeff Goldblum as a man who changes his identity in order to woo an unsuspecting Anne Heche. (1 hr. 48 mins.; R) • 3.

Ground Rules These synopses, where noted, are considered versions of reviews by Peter Rainer. Stars (★) *denote releases that New York recommends, ranging* from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 125.**

Bandits
Bruce Willis and Billy Bob Thornton are celebrity bank robbers vying for the same woman, played by Cate Blanchett, in this mix-and-match romantic comedy directed by Barry Levinson. Willis and Thornton spend most of the movie yammering at each other, but Blanchett has a true gift for feral screwball comedy. She deserves better than these guys, or this movie. (Rainer; 10/22) (2 hrs. 3 mins.; PG-13) • 14; 21; 27; 43.

Black Knight
Please see "This Week's Releases." (1 hr. 35 mins.; PG-13) • 9; 11; 25; 27; 40; 41; 49; 52; 56; 62.

Bones
Snoop Dogg plays the title role, a deceased numbers runner from the seventies who returns from the grave on a mission of revenge. Directed by Ernest Dickerson; with Pam Grier. (1 hr. 29 mins.; R) • 44; 53.

Burnt Money
Marcelo Pineyro directs this film about two gay bank robbers in Buenos Aires. (1 hr. 47 mins.; R) • 6.

Chop Suey
Fashion photographer Bruce Weber's autobiographical film features mini-documentaries of his colorful friends. (1 hr. 38 mins.; NR) • 7.

A Chronicle of Corpses
Set in 1807, director Andrew Repasky McElhinney's film is about an aristocratic family in Philadelphia. (1 hr. 23 mins.; NR) • 90.

Corky Romano
Chris Kattan plays the son of a Mafia boss (Peter Falk) who infiltrates the FBI in Rob Pritt's directorial debut. (1 hr. 39 mins.; PG-13) • 22.

★ The Devil's Backbone
The new horror film from the extravagantly talented Mexican director Guillermo Del Toro isn't as lushly amazing as his Cronos or Mimic, but it's still creepy. Set in an orphanage in the waning days of the Spanish Civil War, it somehow blends agit-prop Marxism with ghoulishness without seeming silly. Federico Luppi and Marisa Peredes, from Almodóvar's *All About My Mother*, star. (Rainer; 11/26) (1 hr. 46 mins.; R) • 27; 37.

Dinner Rush
Danny Aiello is a stressed TriBeCa restaurateur in the second feature by director Bob Giraldi (*Hiding Out*). With Sandra Bernhard. (1 hr. 40 mins.; R) • 64; 66.

★ Divided We Fall
A small Czech town is occupied by German forces in this uneven but occasionally moving drama that at times recalls the bittersweet humanism of the Czech New Wave films from the sixties. A Gentile couple (well played by Boleslav Polivka and Anna Siskowa) shelter a Jewish concentration-camp runaway, with ghastly and comic repercussions. (Rainer; 6/11/01) (2 hrs. 2 mins.; NR) • 66.

Domestic Disturbance
John Travolta plays a divorcé whose 11-year-old becomes Vince Vaughn's charge. Directed by Harold Becker (*Sea of Love*). (1 hr. 28 mins.; PG-13) • 5; 12; 13; 14; 20; 27; 31; 39; 43; 44; 45; 46; 51; 53; 54; 58; 59; 60; 61; 63; 65; 71; 73; 74; 75; 76.

Don't Say a Word
Michael Douglas stars as a psychiatrist whose 8-year-old daughter is kidnapped in this by-the-numbers mystery thriller. The kidnappers require him to elicit from the frazzled brain of one of his patients a six-digit number that will lead them to a stolen diamond. The plot device of getting a psychiatrist to delve into a patient for clues to a crime is serviceable, but the doctor's clinical expertise here barely registers; he could just as well be a cop, or your friendly local barkeep. (Rainer; 10/8) (1 hr. 49 mins.; R) • 15.

Donnie Darko
Richard Kelly's directorial debut takes place in 1988 and stars Jake Gyllenhaal as a teenager with a vivid imagination. Cameos by Drew Barrymore, Patrick Swayze, and Noah Wyle. (1 hr. 58 mins.; R) • 2; 15.

The Endurance: Shackleton's Legendary Antarctic Expedition
George Butler's documentary is about Sir Ernest Shackleton's Antarctic rescue mission in 1914. Narrated by Liam Neeson. (1 hr. 33 mins.; NR) • 2; 18.

Everything Put Together
Director Marc Forster's film about two affluent couples

PHOTOGRAPH BY NICOLA GOODE/SMPSP

whose relationship falters in the face of a tragedy. (1 hr. 25 mins.; NR) • 90.

★ Fat Girl
Catherine Breillat's touching, minor movie about two sisters on a summer vacation has many observant moments. Anais (Anais Reboux) and her considerably prettier 15-year-old sister Elena (Roxane Mesquida) play out the pettiness and sympathies of siblinghood. There's a deflowering, but don't expect much *ooh-la-la*. (Rainer; 10/22) (1 hr. 23 mins.; NR) • 6; 37.

The Fluffer
Gay-porn director Wash West wrote and co-directed (with Richard Glatzer) this story of a romantic triangle on an adult-film set. (1 hr. 34 mins.; R) • 6.

Focus
William H. Macy and Laura Dern star in a case of mistaken identity set in New York during World War II. Director Neal Slavin's debut; from the Arthur Miller novel. (1 hr. 40 mins.; PG-13) • 2; 16.

From Hell
Johnny Depp stars as an opium-addicted police investigator on the trail of Jack the Ripper in this plush piece of pulp directed by the Hughes brothers, Allen and Albert. It's mostly twaddle, full of bad Cockney accents and dark conspiracies involving Freemasonry and the royal family. Ian Holm plays the royal physician, and his performance is the only reason to buy a ticket. (Rainer; 10/22) (2 hrs. 17 mins.; R) • 2; 10; 15; 18; 27; 44; 51; 68; 69.

★ Ghost World
Thora Birch and Scarlett Johansson play angsty teenage best friends in Terry Zwigoff's film based on the popular Daniel Clowes comic book. Also with Steve Buscemi, Illeana Douglas, and Teri Garr. (1 hr. 41 mins.; R) • 22.

Ginger Snaps
Canadian director John Fawcett's film is about twin sisters and a werewolf on the prowl. With Mimi Rogers. (1 hr. 23 mins.; NR) • 90.

Grateful Dawg
Director Gillian Grisman's documentary about her father (bluegrass musician David Grisman) and Jerry Garcia. (1 hr. 21 mins.; NR) • 3.

Happenstance
Director Laurent Firode's debut film stars Audrey Tautou and is an ensemble comedy about a series of significantly random interactions; in French with English subtitles. (1 hr. 37 mins.; NR) • 3; 64.

Harry Potter and the Sorcerer's Stone
Chris Columbus's literal-minded, scrupulously faithful rendition of J.K. Rowling's beloved children's bestseller lacks transcendence. As Harry, the fabulous boy wizard at Hogwarts School of Witchcraft and Wizardry, Daniel Radcliffe looks the part but is pinched and inexpressive; better is the rust-haired Rupert Grint as his cohort Ron Weasley, and Maggie Smith and Richard Harris as Hogwarts profs. (Rainer; 11/19) (2 hrs. 22 mins.; PG) • 8; 10; 13; 14; 20; 29; 31; 36; 39; 40; 41; 45; 46; 48; 49; 50; 51; 52; 53; 54; 56; 57; 58; 59; 61; 62; 63; 65; 67; 71; 72; 73; 74; 75; 76.

Heist
David Mamet wrote and directed this spottily entertaining wheeze about a veteran thief (Gene Hackman) who pulls off one last job. Mamet is in love with conmanship, but there may be one too many grifts going on here. Ultimately, Mamet may have conned himself. Delroy Lindo and Danny DeVito also star. (Rainer; 11/12) (1 hr. 47 mins.; R) • 5; 12; 13; 14; 15; 27; 28; 43; 44; 45; 46; 48; 51; 53; 54; 57; 59; 61; 63; 65; 69; 70; 73; 74; 76.

I Remember Me
Documentarian Kim Snyder, who has chronic-fatigue syndrome, crisscrossed the country for four years interviewing others afflicted with the same disease. (1 hr. 14 mins.; NR) • 7.

Intimacy
Patrice Chereau directed this dour drama adapted by Hanif Kureishi from several of his stories and starring Mark Rylance and Kerry Fox. It's like *Last Tango in Paris* for deadheads. (Rainer; 10/29) (2 hrs.; NR) • 2; 17.

Iron Monkey
Quentin Tarantino presents this spunky karate film from director Yuen Wo Ping (choreographer of *The Matrix* and *Crouching Tiger, Hidden Dragon*) about a nineteenth-century hero (Donnie Yen) in Hong Kong. (1 hr. 23 mins.; PG-13) • 15.

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K-Pax
Kevin Spacey is a mental patient who thinks he's from another planet and Jeff Bridges is the psychiatrist he bonds with. Unintentionally silly in that uplifting way that Hollywood is prone to. Spacey pulls out so many performer's tricks that the film would be better titled *Inside the Actor's Studio*. (Rainer; 10/29) (1 hr. 33 mins.; PG-13) • 8; 10; 11; 14; 15; 26; 31; 35; 43; 44; 58; 61; 68; 72; 74; 76.

King of the Jungle
John Leguizamo plays a streetwise retarded New Yorker in the new film by writer-director Seth Zvi Rosenfeld (*A Brother's Kiss*). With Rosie Perez, Rosario Dawson, and Annabella Sciorra. (1 hr. 25 mins.; R) • 1; 60.

★ La Ciénega
This first feature from the Argentinian Lucretia Martel is a waywardly artful extended family drama set in a rundown country estate where the constant rains have turned everything swampy. It's vignette-thin but Martel's sensibility, lush yet wry, is something new. (Rainer; 10/15) (1 hr. 43 mins.; NR) • 90.

Life as a House
Kevin Kline plays a divorced architect who moves to the country in Irwin Winkler's (*Guilty by Suspicion*) film. (2 hrs. 4 mins.; R) • 5; 9; 11; 13; 15; 16; 25; 43; 54; 57; 60; 68; 74; 76.

Lola
New 35-mm print of director Jacques Demy's 1961 debut film about various liaisons in after-dark France. In French, with English subtitles. (1 hr. 30 mins.; NR) • 4.

The Man Who Wasn't There
The movie isn't there, either. The Coen brothers have a strong feeling for the sleek surfaces of film noir, but this pulp-art thing, set in northern California in 1949, is a hollow experience. Billy Bob Thornton plays a near-catatonic barber who becomes ensnared in murder; the supporting cast, including Frances McDormand, James Gandolfini, and especially Tony Shalhoub, have more of a pulse. (Rainer; 11/5) (1 hr. 56 mins.; R) • 5; 10; 13; 14; 15; 23; 43; 47; 54; 72.

★ Monsters, Inc.
This latest computer animation from Pixar via Disney is an amusing kid-oriented spree featuring fuzzy-wuzzy monsters and thingies. No *Shrek*, but enjoyable family entertainment. (Rainer; 11/12) (1 hr. 33 mins.; G) • 8; 10; 13; 14; 16; 19; 20; 25; 36; 38; 39; 44; 45; 46; 50; 51; 52; 53; 54; 56; 57; 58; 59; 60; 61; 63; 67; 71; 73; 74; 75; 76.

Mulholland Drive
Naomi Watts and Laura Elena Harring play an ingenue and an amnesiac shady lady making their way through a noirish L.A. dreamscape in David Lynch's latest weirdo fantasia. It has its moments, but too much of it is moribund and a retread of what he's already done to death. (Rainer; 10/22) (2 hrs. 26 mins.; R) • 1; 10; 14; 15; 27; 32; 37; 50; 64; 66.

My First Mister
Leelee Sobieski and Albert Brooks play unlikely friends who meet at the mall in Christine Lahti's debut feature film. (1 hr. 55 mins.; R) • 30.

Mysteries of Egypt
Omar Sharif leads a tour of Egypt in Bruce Neibaur's Imax film. (46 mins.; NR) • 42.

Novocaine
Writer David Afins's directorial debut stars Steve Martin as an unraveling dentist. With Elias Koteas, Laura Dern, and Helena Bonham Carter. (1 hr. 35 mins.; R) • 1.

On the Line
'N Sync's Lance Bass searches for a girl he met on a Chicago El train. Directed by Eric Bross. (1 hr. 27 mins.; PG) • 22.

The One
Jet Li plays both the hero and the villain in James Wong's (*Final Destination*) interplanetary sci-fi adventure. (1 hr. 37 mins.; PG-13) • 8; 13; 14; 20; 27; 31; 38; 39; 40; 44; 45; 46; 51; 53; 55; 58; 59; 61; 63; 65; 70; 72; 73; 76.

The Others
Nicole Kidman plays a mother raising her two children in a haunted house while her husband is serving in World War II. American debut of Spanish director Alejandro Amenabar. (2 hrs. 25 mins.; PG-13) • 15.

★ Otomo
Frieder Schlaich's film imagines the life of Frederic Otomo (played by Isaach de Bankolé), an African refugee who murdered two German officers. In German, with English subtitles. (1 hr. 25 mins.; NR) • 4.

Out Cold
Please see "This Week's Releases." (1 hr. 28 mins.; PG-13) • 11; 25; 60.

Punks
Ian Polk's debut film is a romantic comedy about gay African-American men. (1 hr. 44 mins.; NR) • 6.

Riding in Cars With Boys
Drew Barrymore is fun to watch in this otherwise sitcomish comedy-drama about a 15-year-old high-school drop-out mom and her travails and victories over the next twenty years. Steve Zahn, James Woods, and Brittany Murphy co-star. Penny Marshall directed. (Rainer; 10/29) (2 hrs. 2 mins.; PG-13) • 2; 15; 33; 43.

Serendipity
John Cusack and Kate Beckinsale are the star-crossed lovers in this airless romantic comedy that owes more than a bit to *Sleepless in Seattle*. (Rainer; 10/15) (1 hr. 27 mins.; PG-13) • 5; 12; 15; 38; 43; 68.

Shallow Hal
The new Farrelly brothers bad-taste comedy stars Jack Black as a randy jerk and Gwyneth Paltrow as the porcine do-gooder he is hypnotized into seeing as a babe. Some good gross-out invention, but too heartfelt by half. Do we really need the Farrelly's to champion inner beauty? (Rainer; 11/19) (1 hr. 54 mins.; PG-13) • 8; 9; 10; 15; 28; 33; 34; 35; 44; 46; 51; 53; 54; 58; 61; 63; 65; 71; 72; 73; 74; 75; 76.

Sidewalks of New York
Please see "This Week's Releases." (1 hr. 40 mins.; R) • 9; 27.

The Simian Line
Director Linda Yellen's film about four couples who, on Halloween night, meet a fortune teller (Tyne Daly), who predicts doom for one of the relationships. With Eric Stoltz, Cindy Crawford, and William Hurt. (1 hr. 40 mins.; R) • 8; 14.

Spy Game
Please see "This Week's Releases." (1 hr. 55 mins.; R) • 35.

★ Tape
Richard Linklater's movie of Stephen Belber's play is set entirely in a dingy motel room and stars Ethan Hawke and Robert Sean Leonard as high-school friends who reunite after ten years, and Uma Thurman as the ex-girlfriend who may have been date-raped by one of them senior year. It's an amazingly fluid and hyper-charged experience, extremely well acted. (Rainer; 11/5) (1 hr. 28 mins.; R) • 1; 15; 37.

13 Ghosts
Shannon Elizabeth, Matthew Lillard, and F. Murray Abraham star in Steve Beck's remake of William Castle's 1960 film. (1 hr. 37 mins.; PG-13) • 8; 14; 15; 31; 38; 39; 43; 44; 45; 46; 53; 61; 63; 71; 72; 74; 76.

The Town Is Quiet
This ensemble film from Robert Guédiguian (Marius and Jeannette) is centered around a grandmother (Ariane Ascaride), her drug-addict daughter (Julie-Marie Parmentier), and the baby who brings the two women together. In French, with English subtitles. (2 hrs. 12 mins.; NR) • 37.

★ Training Day
Denzel Washington plays a corrupt L.A. narcotics detective and Ethan Hawke plays his rookie sidekick in this dawn-to-dawn melodrama with higher pre-

Opening

On Perilous Ground

"On the front line, we didn't feel it was dangerous because we were with Northern Alliance soldiers," says Italian producer and editor Giuseppe Petitto, who was 29 when he arrived in Afghanistan to make the documentary **Jung (War) in the Land of Mujaheddin**, his first film released in the United States. "It was flying a Russian helicopter or riding a donkey through land mines under fire where it really got bad," he says. In 1999, Petitto set out for Afghanistan with his best friends and co-directors, Fabrizio Lazzaretti and Alberto Vendemmiati. Their guide and subject was Ettore Mo, 74, a famed Italian war correspondent, and the film was to be Mo's swan song. But before they left, the quartet met Gino Strada, a Roman surgeon with a plan to open a relief hospital in the Afghan Northeast. In this Italian buddy flick-meets-*Apocalypse Now*, the group heads to Afghanistan, spending seven months there documenting Strada's efforts. The filmmakers interview hundreds of Afghans, from horribly maimed children to hashish-smoking Alliance soldiers to Burhanuddin Rabbani, the president of the Alliance and a possible interim leader of the new government in Kabul. Triumphantly, Strada finally opens his hospital up north, in the village of Charikar. (He eventually opened a second hospital in Kabul—which was quickly dismantled.) "Fabrizio and Alberto are filming with Gino in Kabul today," says Petitto, who's back in Rome raising money for the sequel. Opens November 23 at Cinema Village. (22 East 12th Street; 212-924-3363.) B.K.

PHOTOGRAPH COURTESY OF KAROUSEL FILMS.

Fables of the Reconstruction

It took director Rick Schmidlin and film historian Richard Koszarski eighteen months to restore Erich von Stroheim's 1924 silent film Greed. Varying accounts put the film's first cut at seven, eight, or nine hours. The studio released a 135-minute cut—which Von Stroheim famously called "the skeleton of my dead child." Even so, the film—based on the Frank Norris novel *McTeague,* about a gold miner who is driven by his wife's greed and miserliness to murder her—was a masterpiece. Schmidlin (who restored Orson Welles's *Touch of Evil*) and Koszarski had no celluloid to work with, only stills, hundreds of them, "which we inserted based on the original shooting script," says Koszarski. They then expertly intercut the stills with the existing footage. Their *Greed* (pictured), now just over four hours long, debuted on cable two years ago but premieres theatrically in New York on November 24 at the American Museum of the Moving Image. (See "Museums, Societies, Etc.")

tensions. We're supposed to see Washington's character as a deranged idealist who has gone over to the dark side; Hawke's character is the bruised, valiant dragon slayer who shows us there's another, more righteous way to clean up the streets. Both performers are crackerjack and the film, directed by Antoine Fuqua and written by David Ayer, is a visceral high, but, in dramatic-political terms, it's something of a cop-out. (Rainer; 10/15) (1 hr. 52 mins.; R) • 8; 14; 20; 31; 33; 39; 51; 53; 58; 61; 68.

★ Va Savoir
Jacques Rivette's romantic roundeley is about three men and three women who become entangled during the run of a Pirandello play in Paris. It's minor but moderately enjoyable. At a mere two-and-a-half hours, it's practically a hiccup in the Rivette canon. (Rainer; 10/8) (2 hrs. 30 mins.; PG-13) • 3; 37; 64.

★ Waking Life
Richard Linklater has made a one-of-a-kind movie with the assistance of his art director Bob Sabiston. A live-action digital video movie was "painted over" by scores of computer animators, and the result has an amazing fluidity. The film is about a young man who passes through a linked series of encounters that may or may not be dreams. Most of the people in the film mouth extended arias about the nature of reality, but the results are anything but a snore. One of the very best movies of the year. (Rainer; 10/29) (1 hr. 40 mins.; R) • 8; 15; 37; 47.

The Wash
Snoop Dogg and Dr. Dre play a hip-hop Odd Couple working in a car wash in L.A. Directed by D.J. Pooh. (1 hr. 31 mins.; R) • 2; 13; 15; 38; 39; 41; 45; 46; 49; 51; 53; 55; 56; 62; 68; 70.

The Way We Laughed
Please see "This Week's Releases." (2 hrs. 4 mins.; NR) • 4.

Zoolander
Failed silliness. Ben Stiller co-wrote, directs, and stars as a male bimbo fashion model who decides there's more to life than looking beautiful. Owen Wilson, Christine Taylor, Will Ferrell, and Jerry Stiller, in a funny cameo as an old-time agent, co-star. (Rainer; 10/8) (1 hr. 34 mins.; PG-13) • 12; 30; 43.

Manhattan

Below 14th Street

1. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Amélie; King of the Jungle; Mulholland Drive; Novocaine; Tape

2. CC Village East
189 Second Ave. (212-529-6799) • Donnie Darko; The Endurance: Shackleton's Legendary Antarctic Expedition; Focus; From Hell; Intimacy; Riding in Cars With Boys; The Wash

3. Cinema Village
22 E. 12th St. (212-924-3363) • Auggie Rose; Grateful Dawg; Happenstance; Va Savoir (See also "Museums, Societies, Etc.")

4. Film Forum
209 W. Houston St. (212-727-8110) • Lola; Otomo; The Way We Laughed (See also "Museums, Societies, Etc.")

5. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Domestic Disturbance; Heist; Life As a House; The Man Who Wasn't There; Serendipity

6. Quad Cinema
34 W. 13th St. (212-255-8800) • Burnt Money; Fat Girl; The Fluffer; Punks

7. The Screening Room
54 Varick St. (212-334-2100) • Chop Suey; I Remember Me; Our Lady of the Assassins (See also "Museums, Societies, Etc.")

8. UA Union Square
13th St. and Broadway (212-253-2225) • Harry Potter and the Sorcerer's Stone; K-Pax; Monsters, Inc.; The One; Shallow Hal; The Simian Line; 13 Ghosts; Training Day; Waking Life

14th–41st Streets

9. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Black Knight; Life As a House; Shallow Hal; Sidewalks of New York

10. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • From Hell; Harry Potter and the Sorcerer's Stone; K-Pax; The Man Who Wasn't There; Monsters, Inc.; Mulholland Drive; Shallow Hal

11. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Black Knight; K-Pax; Life As a House; Out Cold

12. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Domestic Disturbance; Heist; Serendipity; Zoolander

13. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Life As a House; The Man Who Wasn't There; Monsters, Inc.; The One; The Wash

14. Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • Bandits; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; K-Pax; The Man Who Wasn't There; Monsters, Inc.; Mulholland Drive; The One; The Simian Line; 13 Ghosts; Training Day

42nd–60th Streets

15. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Don't Say a Word; Donnie Darko; From Hell; Heist; Iron Monkey; K-Pax; Life As a House; The Man Who Wasn't There; Mulholland Drive; The Others; Riding In Cars With Boys; Serendipity; Shallow Hal; Tape; 13 Ghosts; Waking Life; The Wash

16. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Focus; Life As a House; Monsters, Inc.

17. CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • Intimacy

18. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • The Endurance: Shackleton's Legendary Antarctic Expedition; From Hell

19. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Monsters, Inc.

20. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; The One; Training Day

21. Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Bandits

22. Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • Apocalypse Now Redux; Corky Romano; Ghost World; On the Line

23. New York Twin
220 E. 59th St. (212-505-CINE#590) • The Man Who Wasn't There

24. Paris Theatre
4 W. 58th St. (212-688-3800) • Amélie

61st Street and Above, East Side

25. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Black Knight; Life As a House; Monsters, Inc.; Out Cold

26. Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • K-Pax

27. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Bandits; Black Knight; The Devil's Backbone; Domestic Disturbance; From Hell; Heist; Mulholland Drive; The One; Sidewalks of New York

28. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Heist; Shallow Hal

29. Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Harry Potter and the Sorcerer's Stone

30. Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • My First Mister; Zoolander

31. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; K-Pax; The One; 13 Ghosts; Training Day

32. UA East
1629 First Ave., at 85th St. (212-249-5100) • Mulholland Drive

33. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Riding In Cars With Boys; Shallow Hal; Training Day

61st Street and Above, West Side

34. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Shallow Hal

35. Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • K-Pax; Shallow Hal; Spy Game

36. Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Harry Potter and the Sorcerer's Stone; Monsters, Inc.

37. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • The Devil's Backbone; Fat Girl; Mulholland Drive; Tape; The Town is Quiet; Va Savoir; Waking Life

38. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Monsters, Inc.; The One; Serendipity; 13 Ghosts; The Wash

39. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; The One; 13 Ghosts; Training Day; The Wash

40. New Coliseum
701 W. 181st St. (212-740-1545) • Black Knight; Harry Potter and the Sorcerer's Stone; The One

41. Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Black Knight; Harry Potter and the Sorcerer's Stone; The Wash

42. Sony Imax Lincoln Square
1988 Broadway, at 68th St. (50-LOEWS#638) • Across the Sea of Time; China: The Panda Adventure; Cyber World; Into the Deep; Mysteries of Egypt; 13 Ghosts

Festival

Oral History

"It's one of the most adventurous periods in film history," says Kent Jones of the late twenties and early thirties. Jones curated **Silence to Sound**, a twelve-film retrospective at the Film Society of Lincoln Center. The films, dating from 1927 to 1932, include the first talkie, Alan Crosland's *The Jazz Singer*, featuring the great Al Jolson (pictured). Other classics: King Vidor's *Hallelujah*, a musical about a cotton picker turned preacher that, shockingly for the time, starred an all-black cast; Fritz Lang's *M*, about the comeuppance of a serial child-killer in Berlin; and *City Girl*, F. W. Murnau's love story about a farmer (Charles Farrell), his farm hand (Tom Maguire), and the urbane girl (Mary Duncan) they both desire. Through December 6. (See "Museums, Societies, Etc." for listings.)

43. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • *Bandits; Domestic Disturbance; Heist;* K-Pax; *Life As a House;* The Man Who Wasn't There; Riding in Cars With Boys; Serendipity; 13 Ghosts; Zoolander

Bronx

44. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Bones; Domestic Disturbance; From Hell; Heist; K-Pax; Monsters, Inc.; The One; Shallow Hal; 13 Ghosts

45. Concourse Plaza
214 E. 161th St. (718-588-8800) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; The One; 13 Ghosts; The Wash

46. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; The One; Shallow Hal; 13 Ghosts; The Wash

Brooklyn

47. BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770) • The Man Who Wasn't There; Waking Life (See also "Museums, Societies, Etc.")

48. Brooklyn Heights Pavilion
70 Henry Street (718-369-0838) • Harry Potter and the Sorcerer's Stone; Heist

49. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Black Knight; Harry Potter and the Sorcerer's Stone; The Wash

50. Cobble Hill Cinema
265 Court St. (718-596-9113) • Amélie; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Mulholland Drive

51. Court Street 12
106 Court Street (718-246-7469) • *Domestic Disturbance;* From Hell; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; The One; Shallow Hal; Training Day; The Wash

52. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.

53. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Bones; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; The One; *Shallow Hal;* 13 Ghosts; Training Day; The Wash

54. Pavilion
188 Prospect Park West (718-369-0838) • *Domestic* Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Life As a House; The Man Who Wasn't There; Monsters, Inc.; *Shallow Hal*

55. Pavilion Flatbush
314 Flatbush Avenue (718-596-7070) • The One; The Wash

56. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; The Wash

57. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Harry Potter and the Sorcerer's Stone; Heist; Life As a House; Monsters, Inc.

58. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; K-Pax; Monsters, Inc.; The One; Shallow Hal; Training Day

Queens

59. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; The One

60. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Domestic Disturbance; King of the Jungle; Life As a House; Monsters, Inc.; Out Cold

61. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; *Heist;* K-Pax; *Monsters, Inc.; The One; Shallow Hal; 13 Ghosts;* Training Day

62. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Black Knight; Harry Potter and the Sorcerer's Stone; The Wash

63. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; The One; Shallow Hal; 13 Ghosts

64. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Amélie; An American Rhapsody; Dinner Rush; Happenstance; Mulholland Drive; Va Savoir

65. Main Street Cinemas
72-66 Main St. (718-263-4828) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; The One; Shallow Hal

66. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • An American Rhapsody; Dinner Rush; Divided *We Fall;* Innocence; *Mulholland Drive*

67. Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Harry Potter and the Sorcerer's Stone; Monsters, Inc.

68. UA Astoria
28-60 Steinway St. (718-726-1279) • From Hell; K-Pax; Life As a House; Serendipity; Training Day; The Wash

69. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • From Hell; Heist

70. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Heist; The One; The Wash

71. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; *Monsters, Inc.; Shallow Hal;* 13 Ghosts

72. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Harry Potter and the Sorcerer's Stone; K-Pax; The Man Who Wasn't There; The One; Shallow Hal; 13 Ghosts

73. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; The One; Shallow Hal

Staten Island

74. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; K-Pax; Life As a House; Monsters, Inc.; Shallow Hal; 13 Ghosts

75. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Domestic Disturbance; Harry Potter and the Sorcerer's

PHOTOGRAPH COURTESY OF THE FILM SOCIETY OF LINCOLN CENTER.

Stone; Monsters, Inc.; Shallow Hal

76. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; K-Pax; Life As a House; Monsters, Inc.; The One; Shallow Hal; 13 Ghosts

Museums, Societies, Etc.

77. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • 11/24-11/25: *Greed: A Reconstruction* (1999)

78. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • "Early Films of Ernie Gehr." 11/23: *Morning* (1968); *Wait* (1968); *Reverberation* (1969); *Transparency* (1969); *Field* (1970); *History* (1970). 11/24: *Serene Velocity* (1970); *Still* (1971). 11/25: *Serene Velocity* (1970); *Still* (1971); *Morning* (1968); *Wait* (1968); *Reverberation* (1969); *Transparency* (1969); *Field* (1970); *History* (1970). "New Filmmakers." 11/21: *Contagious* (2000); *Roseland* (2001); *Rules* (2001).

79. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn. (718-623-2770); $9. • "Dance of the Dragon: Martial Arts on Film." 11/24: *Enter the Dragon* (1973). "Fritz Lang Retrospective." 11/20: *The Testament of Dr. Mabuse* (1933); *M* (1931). 11/28: *Metropolis* (1931).

80. Cinema Classics
332 E. 11th St. (212-677-5368); $5. • 11/20: *Angels With Dirty Faces* (1938). 11/21-24: *Elephant Man* (1980). 11/25-30: *Wings of Desire* (1988).

81. Cinema Village
22 E. 12th St. (212-924-3363); $9.00 • "Old School Kung Fu Fest 2001." 11/23: *Martial Arts of Shaolin* (1985). 11/24: *Crippled Avengers* (1978). 11/29: *Dreadnaught* (1981). 11/30: *Crippled Avengers* (1978).

82. Film Forum
209 W. Houston St. (212-727-8110); $9. • "Jacques Demy." 11/16-29: *Lola* (1961). 11/30-12/13: *Bay of Angels* (1963).

83. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9.00. • "Silence to Sound." 11/20: *Blackmail* (1929); *La Chienne* (1931). 11/21: *The Bat Whispers* (1921); *M/M: Eine Stadt sucht einene Morder* (1931). 11/22: *The Bat Whispers* (1921); *M/M: Eine Stadt sucht einene Morder* (1931). 11/24: *Hallelujah* (1929);*Morocco* (1930). 11/25: *Sunrise* (1927); *City Girl* (1930). 11/26: *Morocco* (1930); *Hallelujah* (1929). 11/27: *Morocco* (1930); *Sunrise* (1927).

84. Guggenheim Museum
1071 Fifth Ave., at 89th St. (212-423-3587 or boxoffice@guggenheim.org; 360-4312 for more information). • "Brazil On Screen." 11/28: *It's Not All True* (1986). 11/30: *It's All True* (1993).

85. Makor
35 W. 67th St. (212-601-1000); $9. • 11/20-21: *My Generation* (2000). 11/27-29: *Fighter* (2001).

86. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors. • "Taviani Brothers retrospective." 11/20: *A Man For Bruning* (1962); *The Meadow* (1979). 11/23: *Allonsanfan* (1975); *St. Michael Had a Rooster* (1971); *Padre Padrone* (1977). 11/24: *A Man For Burning* (1962); *Fiorile* (1993); *Kaos* (1984); *You Laugh* (1998). 11/25: *Night Sun* (1990); *Elective Affinities* (1996); *Good Morning, Babylonia* (1987). 11/26: *Good Morning, Babylonia* (1987); *Night Sun* (1990). 11/27: *Kaos* (1984); *You Laugh* (1998).

87. Ocularis
70 N. 6th St. (718-388-8713); $5. • 11/25: "The Carnal Connection." (2001).

88. Scandinavia House
(Victor Borge Hall) 58 Park Ave., nr. 38th St. (212-779-3587); $8 • 11/28: *Wives* (1975).

89. The Screening Room
54 Varick St. (212-334-2100); $9 ($6 for Sunday brunch patrons). • 11/20-11/22: *Bombay Eunuch* (2001). 11/20-11/29: *The Warriors* (1979).

90. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300); $9, $6 for seniors. • "The Den of Cool Britannia." 11/26: *Carry On Up the Khyber* (1968).

Trailers

FATHER AND CHILD REUNION **Kirk** and **Michael Douglas** will star in *Smack in the Puss*, to be produced by Michael's company, Furthur Films. The Douglases play members of a dysfunctional family with conflicts to resolve; **Fred Schepisi** (*Iceman*) is in talks to direct the film, with shooting scheduled to start in February. Michael's son **Cameron** may yet join the cast.

O BROTHER, WHAT'S YOUR ALIBI? **Mark Wahlberg** and **Hugh Jackman** are said to be in talks to co-star in Intermedia's *Pride and Glory*: Two brothers are third-generation New York City cops; one unwittingly implicates the other in a department corruption scandal. **Gavin O'Connor** (*Tumbleweeds*) will direct, with no distributor yet attached.

BIG-SCREEN DREAMS **Ben Stiller** (pictured) will direct and star in *What Makes Sammy Run*, a project that's been brewing for years. In the film, based on the 1941 hit novel by **Budd Schulberg**, Stiller will star as the scheming young copy boy Sammy Glick, who hauls himself up the Hollywood hierarchy with little regard for those in his way. Stiller will also produce, with **Gene Kirkwood**; DreamWorks will distribute.

CAN YOU DIG IT? The cast of Paramount's sci-fi thriller *The Core* keeps growing, with **Aaron Eckhart, Hilary Swank** (pictured), **Delroy Lindo, Stanley Tucci**, and **D. J. Qualls** attached. They play "terranauts" sent into the earth after years of environmental mayhem has caused the planet to tilt off its axis—and only a subterranean nuclear explosion can save us. **Jon Amiel** (*Entrapment*) will direct; **David Foster** and his David Foster Productions will produce.

KOLKER *(continued from page 53)*

very important to work with the staffs. In some ways, it's very much like negotiating a contract."

Speyer has always fancied himself a free-market, laissez-faire kind of guy. The last time he lobbied in Washington was when tax changes threatened to hurt the real-estate industry. Now it's as if that whole previous life was a dream. He was in Howard Rubenstein's office when 2 World Trade Center was hit. The two old friends stared at each other in disbelief, watching Olympus crumble on television. "The federal government has a responsibility to respond to warlike situations," he says. "If New York is to persevere, we have to be the financial center. Because if we aren't, the financial center won't move to New Jersey. It'll move overseas."

But neither Speyer nor Kravis is likely to mourn the apathy on the part of the business community that was blown up on September 11. "I've often thought about cities around the U.S where the private-sector leadership pulled together to make things happen," Kravis told me a few months before the attack. "You can find it in Baltimore and Kansas City and lots of cities around the country, but New York did not come to mind."

If it does now, some wonder how long it will last. "There are two types of leadership, grassroots and brassroots," says Regional Plan Association executive director Robert Yaro. "New York *used* to have brassroots, but now the top leadership of corporations has really taken a backseat. You can get people to show up at a meeting or two, but you can't get the head of Citigroup to do what a Walter Wriston did back in the seventies. Rather than lighting candles for the second coming of Felix Rohatyn, we just have to move on here."

On the shuttle, I ask Speyer why a billionaire would bother with a trip like this. His answer suggests that this is something he feels he has to do—the new price of doing business. It also reveals him to be a closet sentimentalist: a tough modern businessman who still yearns for another New York, an *older* New York, where all business was local and all relationships—civic, philanthropic, social, political—were believed to be tied together for the common good.

The smile is easier now—less strained, more wistful. "When you watch leaders like David Rockefeller and others like him, you can't help but say to yourself that this generation has an obligation to try to do the same things," he says. "It's not money; it's time. The money part is easy." ■

PHOTOGRAPHS: TOP, STEVE FINN/ALPHA/GLOBE PHOTOS; BOTTOM, ROBIN PLATZER/TWIN IMAGES.

Edited by Logan Hill

Broadway

Previews and Openings

Sexaholix
John Leguizamo returns with his first solo Broadway show since getting his *Freak* on. Leguizamo—Toulouse-Lautrec in *Moulin Rouge*—promises to riff on sex and lecture audiences with his new skit "Latinos for Dummies: From Montezuma to Me." $30–$70. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 12/2 opening. • Royale Theatre, 242 W. 45th St. (212-239-6200).

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chi-chi costumes are designed by Bob Crowley. Maya Days, Idina Menzel, and Adam Pascal star. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

By Jeeves
A revival of Andrew Lloyd Webber and Alan Ayckbourn's musical about a wacky manservant and his banjo-plucking master. Music by Webber; book and lyrics by Ayckbourn, who also directs. $75–$85. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories*, the production has a much darker edge than the Liza Minnelli film. Now starring Gina Gershon and Raúl Esparza. $25–$95. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Colleen Dunn, and D.W. Moffett now star. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Dance of Death
Ian McKellen and Helen Mirren play the feuding spouses in August Strindberg's classic drama. Sean Mathias directs. $50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

45 Seconds From Broadway
Neil Simon's new comedy, starring Lewis J. Stadlen, Marian Seldes, Louis Zorich, and Rebecca Schull, is an affectionate tribute to the Edison Hotel coffee shop, the legendary Broadway hangout otherwise known as the "Polish Tea Room." $20–$70. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

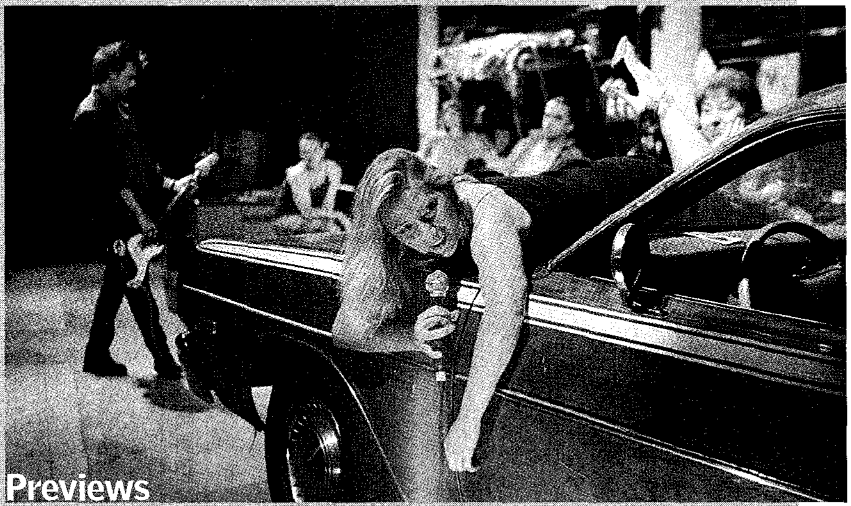
42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

The Full Monty
A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Hedda Gabler
Kate Burton plays Hedda, a woman trapped in convention and bored with her scholarly husband, in this Jon Robin Baitz adaptation of Ibsen's classic, directed by Nicholas Martin. $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ambassador Theatre, 215 W. 49th St. (212-239-6200).

Kiss Me, Kate
Burke Moses and Carolee Carmello interpret Cole Porter's delightfully feuding couple—two actors who play the *Shrew's* Kate and Petruchio in a play-within-the-musical. An energetic supporting cast does terrifically with evergreen numbers like "Brush Up Your Shakespeare." $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).



Previews

Opening on the Fly

Check out the bathroom doors. The bar, too. Usually such details at an Off Broadway theater go unnoticed. But the **Zipper Theatre**, on West 37th Street between Eighth and Ninth Avenues, is hardly typical. The 199-seat house was created in the old American Notions zipper company space in the dying garment district; the first full production, Charles L. Mee's *True Love* (cast pictured), began November 15. The bathroom doors and the lounge's furniture are old American Notions shelving, polished to a retro sheen. The bar is made of old wooden cabinets on a base of leftover bricks and slate tiles. The walls are adorned with vintage ads from Talon, the zipper-maker. "Very rarely do I get to be creative with my customers," says co-owner Lee Davis, a general contractor from Staten Island who designed the space. "As the boss, I could do whatever I wanted." Davis was introduced to the theater world while working on Andrew McTiernan's New York Performance Space at Chambers Street. When McTiernan's rent went through the roof, he needed a new home, and Davis became his partner. "We trust each other to do what each of us knows how to do," Davis says. Now they're pioneers in a changing neighborhood (construction is just beginning on a four-theater complex farther west on 37th Street). The two are even planning a 99-seat developmental theater next door, if the belt manufacturer there decides to relocate. McTiernan already has a name picked out: "I would certainly call it the Belt." (See "Off Broadway.") STUART MILLER

PHOTOGRAPH BY CAROL ROSEGG.

That's Not Funny, That's *[sic]*

Forced to take a dramatic pause while recovery workers labored downtown, Walker Street's Soho Rep is revving up with the first production of its season, **[sic]**, starring the Obie-winning James Urbaniak (pictured, left, with Dominic Fumusa and Cristina Kirk). At a time when we're suddenly feeling closer to those around us, Melissa James Gibson's fast-talking new comedy is a sort of anti-*Friends,* in which the devolving friendship of three conspiratorial neighbors—an aspiring novelist, a wannabe musician, and an apprentice auctioneer—reminds us of a time before all this mutual trust and admiration, when suspicion and intrigue colored every elevator ride and each muffled noise from a neighbor's apartment. Opens November 19. (See "Off-Off Broadway.")

The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
This season's feel-good hit is an unabashedly silly musical about a young bride-to-be and her single mom is scored with 22 shimmery disco tunes by ABBA's Benny Andersson and Björn Ulvaeus. Louise Pitre, Judy Kaye, Tina Maddigan, and Karen Mason star. Call for schedule. $55–$98.75. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

The Music Man
Meredith Willson's squeaky-clean 1957 musical about a con-man who charms the sleepy town of River City, Iowa, gets a giddily inventive production at the hands of director-choreographer Susan Stroman (*Contact, The Producers*). Robert Sean Leonard stars as Professor Harold Hill opposite the lovely, gorgeous-voiced Rebecca Luker. $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

Noises Off
Patti Lupone, Peter Gallagher, Richard Easton, and Faith Prince star in this revival of Michael Frayn's London hit, a slapstick farce about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers
Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant new musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp is the hottest ticket in town. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof
Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury him, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. Daniel Sullivan's direction is impeccable. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

"QED"
Alan Alda stars in Peter Parnell's new two-character play about the odd physicist Richard Feynman. $35–$55. Sun. and Mon. at 8. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

The Rocky Horror Show
Just reopened: Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad for this fun stage version of the cult film about a Transylvanian transsexual and a kooky all-American couple. Throughout the performance, a celebrity emcee narrates laugh-out-loud improvisatory commentary (this fall's lineup includes Jerry Springer, Robin Leach, and Gilbert Gottfried), while the audience screams out call-and-response jokes. Featuring hairband legend Sebastian Bach (*Jekyll & Hyde*), *Rent* star Daphne Rubin-Vega, and Terrence Mann. $30–$85. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by *Knots Landing* vet Michele Lee). $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Thou Shalt Not
Reigning Broadway super-choreographer Susan Stroman (*Contact, The Music Man, The Producers*) teams up with Harry Connick Jr. on a new musical adaptation of Émile Zola's *Thérese Raquin,* set in Connick's home town of New Orleans. Craig Bierko plays a jazz musician who returns from WWII and seduces a local married woman, played by Kate Levering. $20–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/6. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Urinetown
A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

The Women
The Roundabout stages Clare Boothe Luce's 1936 classic about a woman whose marriage is ruined by gossip. The formidable ensemble includes Kristen Johnston, Rue McClanahan, Cynthia Nixon, Jennifer Tilly, and Mary Louise Wilson. $40–$70. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Early curtains 11/13–11/16 at 7 and 12/4–12/8 at 7. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Off Broadway

Previews and Openings

Marc Salem's Mind Games, Too
The mentalist Marc Salem reads minds and blows them with mind-reading, mind-over-matter tricks, and some good-spirited audience interaction. $45. Tues.–Sat. at 7:30, Sat. and Sun. at 3. 11/21–1/13/02. • The Duke on 42nd St., 229 W. 42nd St. (212-239-6200).

Roadside
This Tom Jones and Harvey Schmidt musical pays tribute to the Wild West. $45. Tues.–Sat. at 8, Wed., Sat., and Sun. at 8. In previews for a 11/29 opening. Through 12/23. • York Theatre at St. Peter's, 619 Lexington Ave. (212-239-6200).

Tintypes
The patriotic 1941 musical by Mary Kyte, Mel Marvin, and Gary Pearle. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for an 11/20 opening. Through 12/30. • McGinn Cazale Theatre, Broadway at 76th St. (212-279-4200).

True Love
Charles L. Mee's *True Love,* an exploration of love set in a gas station, follows *First Love* and *Big Love* (opening soon at BAM). $45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10. In previews for a 11/27 opening. Through 1/20/02. • Zipper Theatre, 336 W. 37th St. (212-239-6200).

Voice of the Turtle
John van Druten's WWII romantic comedy. $35. Tues.–Thurs. at 7, Fri.–Sat. at 8, Sun. at 2 and 7. 11/23–12/30. • Mint Theater, 311 43rd. St. (212-315-0231).

Now Playing

An Adult Evening of Shel Silverstein
Atlantic Theatre Company stages one-acts by the author of one of the greatest Johnny Cash songs ever: "A Boy Named Sue." Though Silverstein's best known for works like *The Giving Tree,* the author, a regular *Playboy* contributor, had a long relationship with the Atlantic Theater—and an ear for more mature stories. $45.

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPH BY PAULA COURT.

Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 11/25. • Atlantic Theatre, 336 W. 20th St. (212-239-6200).

And God Created Great Whales
Rinde Eckert returns with his terrific show about a frazzled piano tuner who attempts to compose a great opera based on *Moby-Dick*. It's an all-too-rare instance of experimental theater where the experiment actually works. $35. Tues.–Sat. at 8, Sun. at 4. Through 1/13/01. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Are You Dave Gorman?
A solo show by comedian Dave Gorman. $25–$40. Wed.–Sat. at 8. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Bat Boy: The Musical
Tabloid stories declaring the capture of a live bat-child led to the creation of this kitschy, high-flying musical. Now, after a brief hiatus, the manimal is back. $35–$55. Fri., Sat., and Mon. at 8, Sun. at 3 and 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Big Top Doo-Wop
Big Apple Circus returns with its latest spectacle, starring the clown Grandma (Barry Lubin). $18–$65. Call for schedule. Through 1/6. • Damrosch Park, Lincoln Center (212-307-4100).

Blue Grassy Knoll
While two of Buster Keaton's classics, *One Week* and *Sherlock Jr.*, are screened onstage, a five-piece Aussie troupe lays down a bluegrass soundtrack, and enlists some audience participation along the way. Appropriate for the family. $10–$30. Call for schedule. Through 11/25. • New Victory, 209 W. 42nd St. (212-239-6200).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, tourists, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

The Complete Works of William Shakespeare (Abridged)
An uninspired crash-course through the Bard's works. $25–$55. Mon., Wed.–Fri. at 8, Sat. at 4, 7, and 10, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Elaine Stritch: At Liberty
The extraordinary Elaine Stritch has collaborated with *New Yorker* writer John Lahr and director George C. Wolfe to present a biographical solo show. She's sure to sing her signature song, "The Ladies Who Lunch" from *Company*, but you should also expect her to riff on old friends like Brando, Matthau, Coward, and Clurman. $40. Wed.–Sat. at 8, Sat. and Sun. at 2. Through 11/25. • Public Theater, 425 Lafayette St. (212-239-6200).

Everett Beekin
Bebe Neuwirth stars in Richard Greenberg's latest, which crosscuts between Jewish families in forties New York and nineties Orange County. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/14 opening. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

The Fantasticks
The enchanting musical that has launched many a career (including Jerry Orbach's) since "Try To Remember" was first sung 41 years ago. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present. $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

The Glory of Living
Philip Seymour Hoffman directs Anna Paquin in provacateuse Rebecca Gilman's drama about an abused teenager and her brutal ex-con husband. $37.50. Mon.–Sat. at 8, Sat. at 3. Through 12/1. • MCC Theater, 120 W. 28th St. (212-206-1515).

Havana Is Waiting
Cuban-American playwright Eduardo Machado returns to his roots with an autobiographical drama based on his recent trip to Havana. $55. Tues.–Fri. at 8, Sat. at 5 and 9, Wed. and Sun. at 3. Through 11/25. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Iphigeneia at Aulis
Agamemnon and his daughter Iphigeneia clash in this Euripides classic, directed by the Pearl Theatre's Shepard Sobel. $28–$25. Tues. at 7, Thurs.–Sat. at 8, Sat. and Sun. at 2. • Theatre 80, 80 St. Mark's Pl. (212-598-9802).

Love, Janis
An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. Through 12/31. • Village Theater, 158 Bleecker St. (212-307-4100).

Metamorphoses
Mary Zimmerman uses a 27-foot-wide pool of water to stage her Ovid-inspired work, an inventive and moving collection of fables about transformation. $55. Tues., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/2. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Much Ado About Nothing
Aquila Theater Company returns with its latest adventurous adaptation, which dresses Shakespeare's comic characters in squeaky, svelte black pleather cat suits designed by SoHo's Beau Brummel. $30–$40. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 5 and 9, Sun. at 3. • Manhattan Ensemble Theater, 55 Mercer St. (212-239-6200).

Murdered by the Mob
Interactive off-line entertainment: a mob dinner where a crime unfolds in front of your pasta. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Perfect Crime
The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." Two Australian comedians perform penile contortions like "The Hamburger," "The Eiffel Tower," and "The Windsurfer." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Repertorio Español's Festival of Jewish Latin American Theatre
The festival kicks off with Alejandro Samek's *Volvió Una Noche (She Returned One Night)*, a magic-realist tale about a Jewish mother who comes back from the grave after her son has marries a Latino Catholic woman. $25–$40. Call for schedule. Through 12/23. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

The Shape of Things
Gretchen Mol, Paul Rudd, Rachel Weisz, and Frederick Weller star in the latest wicked drama by Neil LaBute, the author of *bash* and the filmmaker behind *In the Company of Men*. The play tracks an ambitious artist who bends an unwitting lover to her peculiar will and is a hit-and-miss jumble of intense provocations and unbelievable motivations. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Six Goumbas and a Wannabe
A mob comedy by Vincent Gogliormella. $49.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • Players Theatre, 115 MacDougal St. (212-239-6200).

Songs of Paradise
Folksbiene Yiddish Theatre stages a satirical version of the Book of Genesis. $35–$40. Wed. and Thurs. at 2 and 8, Sat. at 8, Sun. at 2 and 5:30. Through 12/23. • Theater Four, 424 W. 55th St. (212-239-6200).

Speaking in Tongues
A satirical murder mystery by Aussie playwright Andrew Bovell, the author of *Strictly Ballroom*. Mark Clements directs. $55. Tues.–Sat. at 7:30, Sat. and Sun. at 2. • The Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

The Square
Ma Yi Theater presents a collection of sixteen short works that address the Asian-American experience, with contributions from playwrights like Ping Chong, Jessica Hagedorn, David Henry Hwang, Craig Lucas,

Opening

The 1900 House

The Melting Pot Theatre company has recently staged three productions devoted to American icons—*Woody Guthrie's American Song, The Devil's Music: The Life and Blues of Bessie Smith*, and the Drama Desk Award-winning *Cobb*—so the troupe can't exactly be accused of jumping on the patriotism bandwagon with their revival of **Tintypes** (featuring Michele Ragusa and Josh Alexander, pictured). The 1981 Mary Kyte, Mel Marvin, and Gary Pearle tuner highlights characters like Teddy Roosevelt and songs like "Yankee Doodle Dandy" and "Grand Ole Flag," so expect a few speeches and the rat-tat-tat of snare drums. In previews for a November 20 opening. (See "Off Broadway.")

PHOTOGRAPH BY KEVIN FOX.

The Missing Links

David Copperfield is just too highbrow for some folks. So the WWF's World Underground Theater in Times Square is presenting **Criss Angel Mindfreak**, a hard-rock magic show that attempts to drag magic into the Dungeons & Dragons realm of Nine Inch Nails videos and sci-fi B movies. Joined by clunky futuristic monsters that wouldn't spook Ed Wood, the Siegfried-and-Roy wannabe Criss Angel (pictured, with cast) prances about to a soundtrack with heartfelt lyrics like "Can you feel my soul" while stripping half-naked, performing flashy stage illusions, and escaping from more chains than you saw the other night in Chelsea. Those who think that camp and irony rule should stand back and admire the durability of earnest excess. The madness begins November 20. (See "Off-Off Broadway.")

Han Ong, Diana Son, and Chay Yew. The project was created by Lisa Peterson and Chay Yew. $40. Tues.–Sat. at 8, Sat. and Sun. at 2. Through 11/18. • The Public Theater, 425 Lafayette St. (212-239-6200).

Stomp
A boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

The Streets of New York
A new adaptation of Dion Boucicault's musical, with songs and direction by Charlotte Moore. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 12/30. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

The Syringa Tree
Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tick . . . Tick . . . Boom!
This passionate, semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer about to turn 30. Pulitzer winner David Auburn (*Proof*) shaped the script; Scott Schwartz (*Bat Boy*) directs. Now starring New Kids on the Block vet Joey McIntyre. $30–$55. Wed.–Sat. at 8, Sun. at 3. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Tony 'n' Tina's Wedding
Just reopened: A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel
In Glen Berger's new play, subtitled "The Mystery of the Abandoned Trousers," a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

The Vagina Monologues
Eve Ensler oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 12/9: Polly Bergen, Didi Conn, and Michele Shay. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Where's My Money?
John Patrick Shanley's dark comedy about Brooklyn divorce lawyers transfers to the MTC after a successful Off–Off Broadway run presented by the Labyrinth Theater. $45. Tues.–Sun. at 7:30, Sat. and Sun. at 3. • MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).

Wonder of the World
You couldn't ask for a better comic cast. Sarah Jessica Parker plays a frazzled heroine on the verge, supported by the Marylouise Burke (*Fuddy Meers*), the adorable Kevin Chamberlin (*Dirty Blonde, Seussical*), Kristine Nielson, Bill Raymond, the ever-wonderful and goofy Amy Sedaris, and Alan Tudyk. Director Christopher Ashley is doubly-blessed: the playwright, David Lindsay-Abaire (*Fuddy Meers, Kimberly Akimbo*), may be Off Broadway's hottest young talent. $60. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Off-Off Broadway

Christmas With the Crawfords
The campy holiday show returns, starring Joey Arias as a very upset Joan Crawford who greets Judy Garland, Gloria Swanson, and Mae West on Christmas Eve in 1944. $40. Tues.–Sat. at 8, Sat. at 5, Sun. at 7. Through 1/5/01. • Chelsea Playhouse, 125 W. 22nd St. (212-439-5135).

Criss Angel Mindfreak
A futuristic magic and escape art show. $15–$55. Mon.–Sat. at 8, Fri. at 10, Wed. at 3, Sat. at 2 and 5. Performances begin 11/20. • World Underground Theater at WWF New York, Broadway, at 43rd St. (212-307-4100).

Dragapella Starring the Kinsey Sicks
The satirical "dragapella" act Kinsey Sicks kicks off its latest parodic performance. $50–$55. Wed.–Sat. at 8, Sat. at 5, Sun. at 4 and 7. • Upstairs at 54, 254 W. 54th St. (212-239-6200).

Drummer Wanted
Richard Maxwell's new "personal-injury-case musical" about a suburban drummer who lives at home with his mother. $17. Thurs.–Sun. at 7:30. Through 12/23. • P.S. 122, 150 First Ave., at 9th St. (212-477-5933).

Ferdydurke
The Polish avant-garde company Teatr Provisorium & Kompania Teatre stages an experimental drama by the controversial playwright Witold Gombrowicz. $20. Thurs.–Sun. at 8, Sun. at 2:30. Through 11/25. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Kiki & Herb: There's a Stranger in the Manger!
The inimitable cabaret duo Kiki & Herb have made their phenomenally twisted holiday show a downtown tradition as viable as an egg-nog hangover. Make their wicked renditions of Radiohead, Britney Spears, and Mary J. Blige tunes a part of your family tradition. $30–$35. Tues.–Sat. at 8:30. 11/20–12/31. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Listen Houdini
Axis Theatre presents a new drama that pits Houdini, Sir Arthur Conan Doyle, and medium Margery Crandon against one another. $20. Thurs.–Sat. at 8. Through 12/22. • Axis Theatre, 1 Sheridan Square (212-807-9300).

Little Ham: A Harlem Musical
A new musical based on the Langston Hughes play. $19. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 12/9. • Hudson Guild Theatre, 441 W. 26th St. (212-563-2565).

Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-615-6432).

Mono
An inventive, interactive play set in a barlike environment, with a sock puppet. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Neil's Garden
First-time playwright Geoffrey Hassman's drama. Mon.–Sat. and Mon. at 8, Sun. at 3. Through 12/23. • Rattlestick Theater, 224 Waverly Pl. (212-239-6200).

New Day
Stephen Fife's new multimedia sci-fi drama depicts life in the New Day Life-Transformation Center. $10. Thurs.–Sat. at 8, Sun. at 3. Through 12/2. • Theater for the New City, 155 First. Ave. (212-254-1109).

Oedipus the King
Eve Adamson directs the tragedy for Jean Cocteau Rep. $15–$40. Thurs.–Sat. at 8, Sun. at 3. Through 11/30. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Rebel Without a Pause
Having ditched the monologue she planned to deliver after the events of September 11th, solo performer Reno is confronting the WTC disaster, the war, and more. $15. Thurs.–Sat. at 10, Sun. at 5:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Shadow of the Invisible Man
Synaesthetic Theatre stages a multimedia adaptation of the H. G. Wells classic that just has to be better than *Hollow Man*. $15. Thurs.–Sat. at 8, Sat. at 2. Through 12/1. • Access Theater, 380 Broadway (212-726-8450).

[sic]
The Obie-winning Soho Rep stages Melissa James Gibson's new comedy about three neighbors: a novelist, a musician, and an auctioneer. $15. Wed.–Sat. at 7:30. • Soho Rep, 46 Walker St. (212-479-7979).

That and the Cup of Tea: An Evening With Carmel Quinn
Carmel Quinn's one-woman show, based on her childhood experiences in Dublin. $25. Wed.–Sat. at 8, Sat. and Sun. at 3. Through 12/9. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Two Rooms
In Lee Blessing's suddenly timely drama, Arab terrorists hold an American hostage in Beirut. $19. Thurs.–Mon. at 8, some Sundays. • Blue Heron Theatre, 123 E. 24th St. (212-979-5000).

PHOTOGRAPH BY CHRIS CASSIDY.

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Mel Bochner
A selection of the artist's works from the past 35 years, including floor pieces utilizing stones and chalk, oil painting on canvas, wall drawings in masking tape and ink pen, and photographs; through 12/15. • Markey, 42 E. 76th St. (212-517-9892).

Helen Frankenthaler
Recent large-scale paintings from the artist's "Lighthouse" series; through 1/12/02. • Knoedler, 19 E. 70th St. (212-794-0550).

Gwen John
Drawings and watercolors from every period of the artist's career, many of which have not been previously exhibited; through 12/22. • Davis & Langdale, 231 E. 60th St. (212-838-0333).

Per Kirkeby
New paintings; through 1/26/02. • Werner, 4 E. 77th St. (212-988-1623).

Roy Lichtenstein
Paintings, drawings, and sculpture from the artist's estate, dating from the late fifties through the nineties, at Mitchell-Innes & Nash, through 1/12/02, and black-and-white paintings from the early sixties, at Gagosian, through12/22. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400), and Gagosian, 980 Madison Ave. (212-744-2313).

Man Ray
A survey of paintings, drawings, sculpture, and photographs made before and after the artist moved to Paris, including works made in New York City and Ridgefield, Connecticut, between 1912 and 1921, and in Hollywood, California, between 1940 and 1950; through 1/5/02. • Naumann, 22 E. 80th St. (212-472-6800).

John Marin
A selection of the American modernist's paintings and drawings; through 1/12/02. • York, 21 E. 65th St. (212-772-991555).

Albert Oehlen
Self-portraits in oil on wood; through 1/31/02. • Skarstedt, 1018 Madison Ave. (212-737-2060).

57th Street Area

Hugo Bastidas/Julie Hedrick
Paintings that represent the artist's manipulations of old photographs/Small paintings of atmospheric color fields. Through 12/22. • Haime, 41 E. 57th St. (212-888-3550).

Robert Berlind/Edward Gorey
New landscape paintings of scenes in Maine and upstate New York/A selection of drawings by the late illustrator and writer.Through 12/22. • De Nagy, 724 Fifth Ave. (212-262-5050).

Jake Berthot
New paintings; through 12/22. • McKee, 745 Fifth Ave. (212-688-5951).

Burgoyne Diller/Theodore Stamos
Paintings and drawings from the thirties, the decade in which the artist's work evolved from Cubism to non-objective Neoplasticism/Abstract paintings from the late forties, the artist's formative years. Through 1/12/02. • Rosenfeld, 24 W. 57th St. (212-247-0082).

Ellsworth Kelly
A retrospective of posters created for the artist's gallery and museum exhibitions; through 12/22. • Sheehan, 20 W. 57th St. (212-489-3331).

Alison Moritugu
Ceramic sculptures and landscapes painted on the cut surfaces of logs; through 12/15. • Littlejohn, 41 E. 57th St. (212-980-2323).

Gabriel Orozco
Recent drawings created in Costa Rica, Mexico City, New York, and Paris, and photographs; through 12/29. • Goodman, 24 W. 57th St. (212-977-7160).

Mark Rothko
Myth-inspired paintings, watercolors, and drawings made in the thirties and early forties, from the estate of the artist's first wife, Edith Sachar, at Washburn, through 12/1, and 40 of the artist's Depression-era urban scenes, still lifes, and nudes from the thirties and forties, at PaceWildenstein, through 1/5/02. • Washburn, 20 W. 57th St. (212-397-6780), and PaceWildenstein, 32 E. 57th St. (212-421-3292).

Mark Ryden
Paintings of fantastic childhood scenes; through 12/14. • McGrath, 20 W. 57th St. (212-956-3366).

SoHo and TriBeCa

Ghada Amer
A large sculptural installation that incorporates painting and embroidery; through 12/22. • Deitch, 76 Grand St. (212-343-7300).

Valentina DuBasky
New paintings and monotypes of images seen by the artist during her travels along the silk route, from Italy to Asia; through 1/15/02. • Pelavin, 13 Jay St. (212-925-9424).

Jörge Sasse
New digitally manipulated photographs; through 1/12/02. • Lehmann Maupin, 39 Greene St. (212-965-0753).

Chelsea

Kai Althoff
Works on paper, paintings, and installations; through 12/22. • Kern, 532 W. 20th St. (212-367-9663).

Petah Coyne
Recent large-scale wax and plaster sculptures that incorporate saint figures, colored handmade birds, feathers, and plastic flowers; through 12/8. • Lelong, 528 W. 26th St. (212-315-0470).

John Currin/Daria Martin
Portraits, still lifes, a landscape, and a nude/A new film, *Birds*. Through 12/15. • Rosen, 525 W. 25th St. (212-627-5450).

Willem de Kooning
Twelve paintings made in 1987, the last year in which the artist was fully active; through 12/22. • Marks, 523 W. 24th St. (212-243-0200).

Tony Feher
New sculptures fashioned from common objects; through 12/22. • D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

Chris Hanson and Hendrika Sonnenberg
Three new collaborative sculptures; through 12/22. • Cohan, Leslie and Browne, 138 Tenth Ave. (212-206-8710).

Alfred Jensen
Paintings and works on paper by the American artist (1903–1981) whose work is currently the subject of a retrospective at the Dia Center for the Arts (see "Museums"); through 12/22. • Protetch, 511 W. 22nd St. (212-691-4342).

Roberto Juarez
New paintings of grid formations that echo the urban patterns seen by the artist through the windows of his midtown studio; through 12/22. • Miller, 524 W. 26th St. (212-366-4774).

Anish Kapoor
New sculptures; through 12/22. • Gladstone, 515 W. 24th St. (212-2006-9300).

Steve Miller
New paintings that combine images of Chinese Neolithic art with images from atomic theory; through 12/22. • *Universal Concepts, 507 W. 24th St. (212-727-7575).*

Albert Oehlen
New paintings and a drawing that combine hand-painted abstract gestures, found photographs, and computer-generated images; through 1/12/02. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

Lucas Samaras
An installation of hundreds of paintings, objects, and papers slathered in polychrome paint that continues the artist's exploration of the use of paint as an object; through 1/5/02. • PaceWildenstein, 534 W. 25th St. (212-421-3292).

Sam Samore
Painterly photographs on paper and canvas; through 12/22. • Gorney Bravin + Lee, 534 W. 26th St. (212-352-8872).

Richard Serra
Six new sculptures that employ torqued spirals and spheroid and toroid sections; through 12/15. • Gagosian, 555 W. 24th St. (212-741-1111).

Yvonne Thomas
Abstract paintings from the fifties and sixties by this artist whose career began with her inclusion in Leo Castelli's "9th Street Show" in 1951; through 12/22. • DeWitt, 547 W. 27th St. (212-695-6845).

Group Shows

Madison Avenue and Vicinity

C & M
"Naked Since 1950," nearly 40 major paintings, sculptures, photographs, and video works depicting the nude figure, by Currin, De Kooning, Freud, Giacometti, Koons, Sherman, Smith, others; through 12/8. • 45 E. 78th St. (212-861-0020).

Stone
Paintings depicting the figure, by Balthus, Beckman, Estes, Graham, de Lempicka, Thiebaud, others; through 12/20. • Stone, 113 E. 90th St. (212-987-4997).

57th Street Area

Artemis • Greenberg Van Doren
"All American," works by De Kooning, Hofmann, Kline, Motherwell, Twombly, Warhol, others; through 12/28. • 730 Fifth Ave. (212-445-0444).

Boone
"View Five: Westworld," works inspired by the 1973 sci-fi movie *Westworld*, by Bosse, Dalwood, Davis, Hall, Harkness, Loeb, Phelan, Seror, Wada; through 12/21. • 745 Fifth Ave. (212-752-2929).

Smithsonian's Archives of American Art
"Wayne Thiebaud: Memories and Delights," an exhibition of sketchbooks, personal documents, cartoons, and other printed matter donated to the Archives by the artist; through 1/4/02. • 1285 Sixth Ave. (202-357-2700), Mon.–Fri. 9:30–5.

SoHo and TriBeCa

Deitch
"Widely Unknown," a memorial tribute to the artist Margaret Kilgallen (1967–2001), featuring installations by Ackerman, Johanson, Kilgallen, McGee, Rojas, others; through 12/22. • Deitch, 76 Grand St. (212-343-7300).

Exit Art
"Boomerang—Collectors' Choice," an annual exhibit in which people with diverse interests in the art world are invited to act as guest curators; through 12/29. • 548 Broadway (212-966-7745).

Kent
Sculptures by Bourgeois, Butler, Ernst, Lichtenstein, Nadelman, Segal, Shapiro, Yamashita; through 12/21. • 67 Prince St. (212-966-4500).

Ground Rules *Galleries are generally open* Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

Sperone Westwater
"Green on Greene," works in various mediums that employ the color green, by Boetti, Halley, Hodgkin, Johns, Kelly, Lasker, Moore, Schnabel, Tuttle, others; through 12/15. • 121 Greene St. (212-431-3685).

Chelsea

Marks
"100 Drawings and Photographs," works by Brancusi, Ensor, Feeley, Friedlander, Horn, Hume, Johns, Kelly, Lyon, Marden, Polke, Twombly, Weegee, Winters, others; through 12/22. • 523 W. 24th St. (212-243-0200).

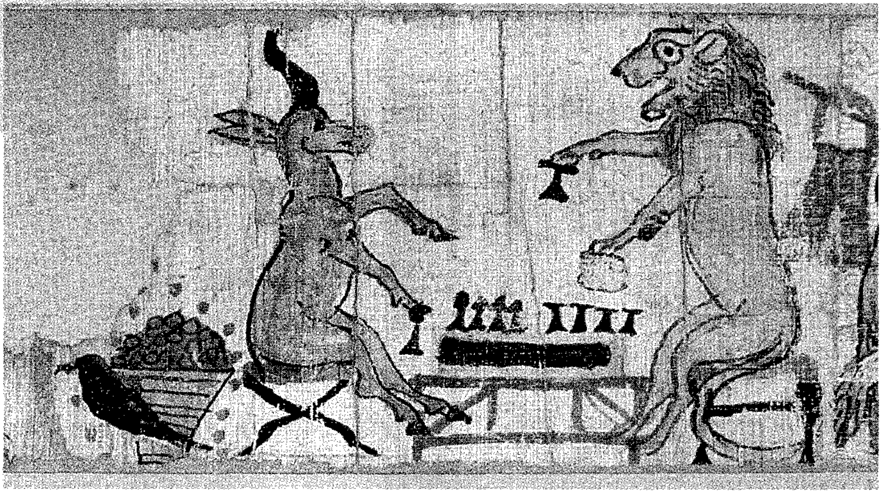
Photography

Eugène Atget
Rare photographs taken between 1910 and 1913 at the edge of Paris known as the Zone Militaire, a no-man's land of trailers, gypsies, and rag-pickers; through 1/5/02. • Ubu, 16 E. 78th St. (212-794-4444).

On View

Pyramid Scheme

Lara Croft isn't the only one who's spent a career hauling Egyptian treasures back to London. The British have spent more than a century poking around the Nile with shovels, and many of their finest finds arrive in Brooklyn this week as part of **Eternal Egypt: Masterworks of Ancient Art From the British Museum.** The 140 artifacts span the entire pharaonic period, from a 5,000-year-old ivory plaque removed from the tomb of King Den to the playful "Papyrus With Satirical Vignettes" (pictured). At the Brooklyn Museum of Art, 200 Eastern Parkway; through February 24.



Wynn Bullock/Mark Mann
Vintage prints, ranging from the photographer's nude solarizations of the thirties to his last nature close-ups of the early seventies/New Cibachromes of family-vacation scenes derived from "Wish You Were Here" postcards. Through 1/5/02. • Miller, 20 W. 57th St. (212-397-3930).

Emil Cadoo
Photographs from the sixties, including images of children in Harlem, portraiture, and erotica; through 12/22. • Gat, 1100 Madison Ave. (212-327-0441).

Imogen Cunningham
Vintage prints, including images of the photographer's children that have not been previously exhibited; through 1/5/02. • Stevenson, 338 W. 23rd St. (212-352-0070).

ICP
"Helmut Newton: Work." A retrospective of the photographer's fashion images, portraiture, nudes, and montages; through 12/30. • "The Construction of the Paris Opera: Photographs of Delmaet & Durandelle." Photographs taken by the firm Delmaet & Durandelle that show the construction of the Paris Opera between 1864 and 1869; through 12/30. • "*Greed* and Other Acquisitions." Works recently acquired by ICP for its permanent collection, among them *Greed*, part of Barbara Blooms's series of installations depicting the Seven Deadly Sins; through 12/30. • 1133 Sixth Ave. (212-860-1777), Tues.-Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; $9, $6 students and seniors.

Joel Meyerowitz
Large color photographs of the lower Manhattan skyline—including the former World Trade Center towers—that were shot from the photographer's former studio on West 19th Street; through 12/15. • Meyerowitz, 580 Broadway (212-6625-3434).

Helmut Newton
Unpublished photographs dating from 1977 to the present, of nudes and of views shot in such diverse locations as Monte Carlo and Omaha, Nebraska; through 12/21. • Boone, 541 W. 24th St. (212-752-2929).

Leo Rubenfein
Photographs taken over the past twenty years that capture the quiet moments of travel; through 12/22. • Mann, 210 Eleventh Ave. (212-989-7600).

Collier Schorr
Large-scale portraits, a landscape, and a still life that convey the artist's contradictory fascination with Germany; through 12/21. • 303, 525 W. 22nd St. (212-255-1121).

Thomas Wrede
Photographs of German home interiors from the sixties and seventies decorated with panoramic, photographic wallpaper; through 12/22. • Cristinerose, 529 W. 20th St. (212-0297).

Museums

American Craft Museum
"Objects for Use: Handmade by Design." Functional works by 200 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 1/6/02. • "Mikromegas." Whimsical stickpins by well-known jewelry designers; through 1/6/02. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum
"Building a Museum." An architectural installation previewing the museum's new home at 45 West 53rd Street, designed by the architects Tod Williams Billy Tsien and Associates; through 1/3/02. • "Quilted Constructions.: The Spirit of Design." Prize-winning quilts from the museum's recent quilt contest; through 1/13/02. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11-7:30, Mon. 11-6; free.

American Museum of Natural History
"Pearls." The first exhibition ever presented on pearls, weaving science, art, history, and literature into the story of pearl-forming mollusks; through 4/14/02. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • "Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, devotional objects, and video-portraits; through 2/24/02. • "The Genomic Revolution." An exhibition examining developments in this key field of molecular biology through hands-on models, interactive stations, videos, films, and polling stations; through 1/1/02. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum
"Conversations With Traditions: Nilima Sheikh and Shahzia Sikander." Works by two female South Asian artists who draw on traditional techniques of Indian miniature painting; through 2/17/02. • "Monks and Merchants: Silk Road Treasures From Northwest China, 4th to 7th Century"; through 1/6/02. • "The Creative Eye: New Perspectives on Asia Society's Rockefeller Collection." Selections from the Society's renowned permanent collection; through 4/14/02. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $4 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts
"William Beckford, 1760–1844: An Eye for the Magnificent." Paintings, drawings, porcelain, gold and silver objects, and furniture collected by the English author, bibliophile, builder, and collector; through 1/6/02. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts
"One Planet Under a Groove: Hip-Hop and Contemporary Art." An exhibition exploring the influence of hip-hop on contemporary art, featuring works by 30 artists based in the United States, Europe, and Japan; through 1/8/02. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. 12-9, Thurs.-Sun. 12-6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art
"Eternal Egypt: Masterworks of Ancient Art From the British Museum." More than 140 ancient Egyptian masterpieces, many of which have never before traveled to the United States; 11/23–2/24/02. • "Vital Forms: American Art and Design in the Atomic Age, 1940–1960." An exhibition exploring the development of nature-based imagery in architecture, decorative and industrial art, graphic design, painting, photography, and sculpture in the years following World War II; through 1/6/02 • "Wit & Wine: A New Look at Ancient Iranian Ceramics From the Arthur M. Sackler Foundation." Forty-five vessels that illustrate the 5,000-year ceramic tradition that flourished in pre-Islamic Iran until 100 B.C.E.; through 12/30. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 3/10/02. • "Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection

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from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötz Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24/02. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dia Center for the Arts

"Roni Horn: *Blah, blah, blah, your hair, Blah, blah, blah, your eyes; Blah, blah, blah, blah, care, Blah, blah, blah, blah, skies.*" Three new photographic series and a glass sculpture that continue the artist's exploration of the construction of identity; through 2/17/02. • "Alfred Jensen: *Concordance*." Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16/02. • "Jorge Pardo and Gilberto Zorio: *Reverb*." The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16/02. • "Diana Thater: *Knots + Surfaces*." An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16/02. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; $6, $3 students and seniors.

Drawing Center

"Heavenly Visions: Shaker Gift Drawings and Gift Songs." Approximately 130 drawings and song texts inspired by the unique spiritual practices and beliefs of the American religious community known as the Shakers; through 12/15. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection

"The Art of the Timekeeper: Masterpieces From the Winthrop Edey Bequest." The first exhibition of the watches and clocks given to the Frick Collection in 1999 by one of the most remarkable twentieth-century collectors of timepieces; through 2/24/02. • "*Six Paintings From the Former Collection of Mr. and Mrs.* John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/21/02. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

"Pastoral to Postindustrial: British Works on Paper From the Whitworth Art Gallery." Nineteenth- and twentieth-century watercolors and drawings from the University of Manchester's Whitworth Art Gallery, by artists ranging from J. M. W. Turner and John Constable to Damien Hirst and Rachel Whiteread; through 1/26/02. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

"Norman Rockwell: Pictures for the American People." The most comprehensive exhibit ever assembled of the American artist and illustrator's work, including 70 paintings and all of the 322 covers he created for *The Saturday Evening Post*; through 3/3/02. • "Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 1/20/02. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society

"Traditional Japanese Design: Five Tastes." Ceramics, lacquer, metalwork, basketry, and textiles illustrating the five areas of aesthetic taste that developed between the sixteenth and nineteenth centuries in Japan; through 1/6/02. • 333 E. 47th St. (212-832-1155), Tues.-Fri. 11-6, Sat. and Sun. 11-5; $5, $3 students and seniors.

Jewish Museum

"Ben Katchor: Picture-Stories." The first museum exhibition devoted to the illustrations, graphic novels, and set designs of the creator of "Julius Knipl, Real Estate Photographer" and the comic-strip novel, *The Jew of New York*; through 2/10 • "Doug and Mike Starn: Rampart's Café." A multimedia installation with sound that evokes everyday life in Jerusalem; through 2/10/02. • "Arnold Dreyblatt: Re-Collection Mechanism." A multimedia environment of projected and recited text taken from *Who's Who in Central and Eastern Europe*; through 2/10/02. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., Thurs. 11-5:45; Tues. 11-8 (Tues. after 5, $2 for Chagall exhibition, pay what you wish for other exhibitions), Sun. 10-5:45; $8 ($10 for Chagall exhibition), $5.50 students and seniors.

Metropolitan Museum of Art

"Bill Viola: The Quintet of Remembrance." A color-video installation inspired by the artist's study of late-medieval and early-renaissance paintings; through 5/5/02. • "Signac 1863–1935: Master Neo-Impressionist." The first major exhibition in 40 years of the Neo-Impressionist's paintings, watercolors, drawings, and prints; through 12/30. • "Neo-Impressionism: The Circle of Paul Signac." Works by Henri Matisse, Camille Pissarro, Georges Seurat, and others, from the museum's collection; through 12/30. • "Glass of the Sultans." Rare glass objects from the Islamic world, ranging from seventh-century works influenced by Imperial Roman glassmaking traditions to nineteenth-century Persian and Indian glass; through 1/13/02. • "Candace Wheeler: The Art and Enterprise of American Design, 1875–1900." Textiles, wallpapers, paintings, photographs, and objects by American's first important woman textile and interior designer; through 1/6/02. • "Pieter Bruegel the Elder, Drawings and Prints." 52 of the Netherlandish painter's 61 extant drawings accompanied by a selection of his prints, and a selection of drawings that were once attributed to Bruegel; through 12/2. • "The Pharaoh's Photographer: Harry Burton, Tutankhamun, and the Metropolitan's Egyptian Expedition." Photographs taken between 1906 and 1939 by members of the Metropolitan Museum's Egyptian Expedition, the majority of which were taken by Harry Burton, the outstanding archeological photographer of his day; through 12/30. • "A Century of Design, Part IV: 1975–2000." Objects by Tadao Ando, Sir Norman Foster, Frank Gehry, Ettore Sottsass, Robert Venturi, and others; through 1/6/02. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

"Views of Yellowstone: William Henry Jackson Photographs From the Gilder Lehrman Collection." Photographs taken of the Yellowstone region in 1872, the year before it became the first national park in the United States; through 1/20/02. • "Oscar Wilde: A Life in Six Acts." The life of the celebrated writer (1854–1900) as told through his books, manuscripts, portraits, letters, drawings, photographs, and ephemera; through 1/13/02. • "Cottontails and Corgis: The Children's Books of Beatrix Potter and Tasha Tudor"; through 1/27/02. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

El Museo del Barrio

"O Fio da Trama/The Thread Unraveled: Contemporary Brazilian Art." Works in diverse media by 21 artists, among them Miguel Rio Branco, Vera Martins, Vik Muniz, and Ernesto Neto; through 2/3/02. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $5, $3 students and seniors (through 8/30, free admission Thurs. from 5-8).

Museum for African Art

"Bamana: The Art of Existence in Mali." Sculptures, headdresses, masks, puppets, and other objects made by the Bamana people of Mali; through 3/3/02. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; $5, $2.50 students, seniors, and children.

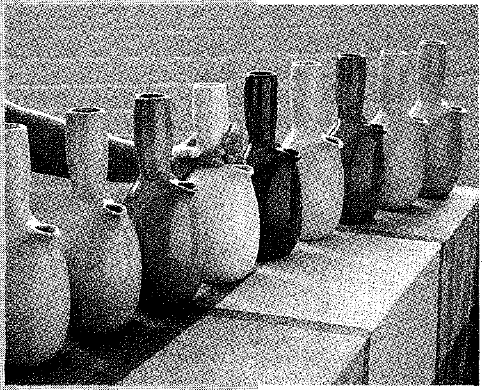
Museum of Modern Art

"Alberto Giacometti." The first New York exhibition devoted to the work of the Swiss sculptor, painter, and draftsman since his last retrospective at MOMA in 1965; through 1/8/02. • "New to the Modern: Recent Acquisitions From the Department of Drawings." Works on paper by Janine Antoni, John Currin,

Retrospective

The Other Wright

Naturally, **Russel Wright: Creating American Lifestyle**, at the Cooper-Hewitt, National Design Museum through March 10, will feature fabulously funky tableware by America's most popular mid-twentieth-century industrial designer. The pieces on display, originally intended for the common folk but now collectibles commanding ever-escalating prices, are a parade of shapes suggesting the amoeba and the paramecium, intimate body parts and urinals—in foggy coral, acid chartreuse, cool concrete gray, and warm mud brown. But Donald Albrecht, who with Robert Schonfeld co-curated the Cooper-Hewitt show, explains that their display reaches far beyond tablesetting. "We want to tell the sociological story—Wright's concept of creating not just products but a lifestyle—and the business story of how his designs and philosophy were marketed." The installation traces Wright's ventures into glassware, cutlery, furniture, and textiles, alongside the marketing campaigns masterminded by his wife (neé Mary Einstein), which sold the idea of efficient, informal living in handsome surroundings to a post-Depression and postwar public. The show closes with the documentation of an obsessive, one-off piece of design: the house that Wright nestled into a quarry, bending and borrowing from, but not breaking, the natural setting. Still, Albrecht admits that the tableware, especially the American Modern line, was Russel Wright's aesthetic high point. "The shapes, the colors, and the glazes were really fresh in their time," he says, "and they are extremely beautiful. When you hold the pieces in your hand, they're comfortable, sensuous, actually, like a piece of fruit, or an eggplant." TOBI TOBIAS

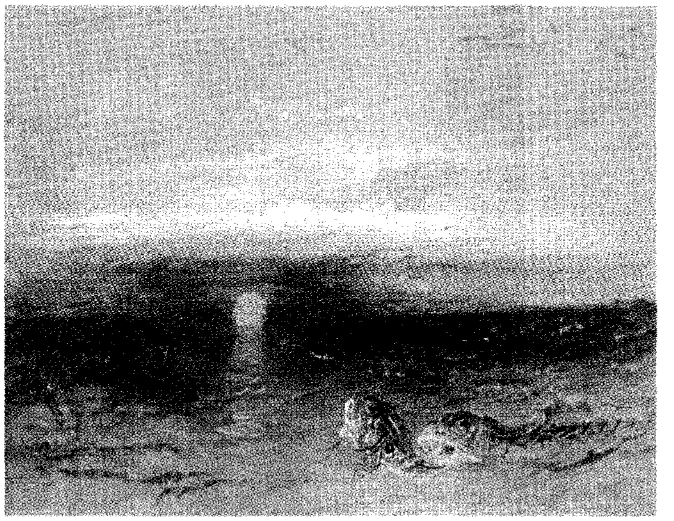


PHOTOGRAPH BY ANITA CALERO.

On View

A Special Relationship

Luckily, universities exchange more than students. This week, New York University's Grey Art Gallery welcomes a new exhibit, **Pastoral to Postindustrial: British Works on Paper From the Whitworth Art Gallery**. The Whitworth is affiliated with England's University of Manchester, and the show draws on exemplary British watercolor landscapes from the past two centuries. Many of the works have never been seen before in the United States, including several by the watercolor master Joseph Mallord William Turner (pictured, *Sunset at Sea With Gurnets*, 1838–1840) and such twentieth-century artists as Andy Goldsworthy, James McBey, and Christopher Wood. (At New York University's Grey Art Gallery, 100 Washington Square East; through January 26.)



Willem de Kooning, Ellsworth Kelly, Jacob Lawrence, Juan Muñoz, Martin Puryear, Andrea Zittel, and others; through 1/8/02. • "Projects 74: Ricci Albenda." An installation on the museum's mezzanine level that transforms the gallery's walls into sculptures that visitors can enter; through 1/22/02. • "Projects 73: Olafur Eliasson—Seeing yourself sensing." An installation that transforms the windows of the museum's Garden Hall into a work of art designed to alter viewers' perceptions; through 5/21/02. • "Collection Highlights." A selection of modern masterpieces from the museum's permanent collection, including works by Brancusi, Cézanne, Picasso, Pollock, and others; through 5/30/02. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York
"Hirschfeld's New York." The first major museum exhibition of drawings by the New York illustrator known for his caricatures of Broadway personalities; through 1/27/02. • "The Children's Village: A Legacy of Caring." An exhibition celebrating the past, present, and future of residential treatment center that was founded in New York in 1851 and originally called the New York Juvenile Asylum; through 1/20/02. • "Lost New York in Old Postcards." Over 170 hand-colored postcards documenting city life from the turn of the century to the mid-fifties; through 11/25. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology
"London Fashion." Clothing and accessories by some of the city's most influential contemporary designers, among them Hussein Chalayan, John Galliano, Alexander McQueen, and Vivienne Westwood; through 1/12/02. • "Yeohlee: Supermodern Style"; through 1/5/02. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design
"Louis Michel Eilshemius (1864–1941): An Independent Spirit." The first comprehensive exhibition of the American artist's work in more than 20 years; through 12/30. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $8; $4.50.

Neue Galerie
"New Worlds: German and Austrian Art, 1890–1940." The museum's inaugural exhibition, of selected works from its collection by Max Beckmann, Gustav Klimt, Oskar Kokoschka, Egon Schiele, and others; through 2/18/02. • 1048 Fifth Ave. (212-628-6200), Fri., Sat., Mon. 11-7; Sun. 1-6; $10, $7 students and seniors.

New Museum of Contemporary Art
"Tom Friedman." A survey of the artist's sculptures, photographs, works on paper, and site-specific installations; through 2/3/02. • "Jacqueline Fraser: A Portrait of the Lost Boys." A site-specific installation depicting a progression of eleven life-size female wire figures alongside the wire-sculpted heads of young boys; through 1/13/02. • "A Work in Progress: Selections from the New Museum Collection." Works by Robert Colescott, Bob Flanagan, Hans Haacke, Mona Hatoum, David Wojnarowicz, and others; through 1/13/02. • "Dig." A site-specific installation by Jason Middlebrook; through 2/3/02. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library
"American Originals: Treasures From the National Archives." Original documents related to major milestones in American history and revealing the thoughts of such historic figures as Susan B. Anthony, George Washington, Martin Luther King, Jr., and Franklin Roosevelt; through 1/5/02. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society
"John Koch: Painting a New York Life." A retrospective of the realist painter (1909–1978) who chronicled mid-century life in New York City; through 1/27/02. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center
"Joe Brainard: A Retrospective." More than 150 collages, assemblages, paintings, drawings, and book covers by the American artist and writer (1942–1994); through 11/25. • "Janet Cardiff: A Survey of Works, Including Collaborations With Georges Bures Miller." The first survey of the Canadian artist's installations and "Walks," in which visitors follow the artist's directions through a site; through 1/31/02. • "Richard Deacon: Recent Work." Five new steel sculptures by the British artist that are installed throughout the main outdoor gallery and appear to float above the ground; through 1/31/02. • "Kenny Scharf." Two new large-scale paintings and a series of 30 painted cels for *The Universals*, an animated television special that will make its debut on the Cartoon Network in the spring of 2002; through 1/30/02. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Smithsonian National Museum of the American Indian
"Capture: Native Americans and the Photographic Image." Approximately 200 photographs of and by Native Americans, from Frank A. Rinehart's historic images of Geronimo to images of the massacre at Wounded Knee in 1890; through 7/21/02. • 1 Bowling Green (212-514-3712), 10-5 daily, Thurs. 10-8; free.

Studio Museum in Harlem
"Reflections in Black: Smithsonian African-American Photography." A two-part exhibition, "The First One Hundred Years, 1842–1942" and "Art and Activism," that explores the history of African-African photography from 1842 onward; through 12/16. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art
"Over the Line: The Art and Life of Jacob Lawrence." A retrospective of paintings and works on paper by the African-American artist (1917–2000) who took his subjects from the Civil War period of the 1860s to the Civil Rights movement of the sixties and beyond; through 2/3/02. • "Burt Barr: Projections." Four silent projections that subvert filmic devices; through 1/27/02. • "The Projected Image in American Art, 1964–1977." A survey of film, video, and slide installation works created from the sixties until 1977; through 1/6/02. • "Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings, held concurrently at this location and at the Whitney Museum at Philip Morris; through 12/2. • "Sharon Harper: Photographs From the Floating World." Images of brooding landscapes as seen from high-speed trains; through 1/7/02. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
"Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings held concurrently at this location and at the Whitney Museum of American Art; through 1/4/02. • "E.V. Day: G-Force." An installation of suspended forms that references flight patterns of animals and man-made flying objects; through 1/4/02. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's
11/29 at 10 and 2: "Important American Paintings, Drawings and Sculpture." On view from 11/24. 11/30 at 10 and 2: "Wine." On view from 11/25. • 20 Rockefeller Plaza (212-636-2000).

Christie's East
11/26 at 10 and 2: "Decorative Picture Sale Without Reserve." On view from 11/21. • 219 E. 67th St. (212-606-0430).

Doyle
11/28 at 10: "Fine Furniture, Decorations, and Paintings." On view from 11/24. 11/28 at 4: "Holiday Gifts." On view from 11/24. • 175 E. 87th St. (212-427-2730).

Sotheby's
11/28 at 10:15 and 2: "American Paintings, Drawings, and Sculpture." On view from 11/24. 12/1 at 10:15 and 2: "Art Nouveau." On view from 11/25. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries
11/29 at 10:30: "Printed & Manuscript Americana." On view from 11/24. • 104 E. 25th St. (212-254-4710).

PHOTOGRAPH COURTESY OF THE GREY ART GALLERY, NYU.

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

New and Noteworthy

Across the Street
You can't tell from looking that Eli Zabar's white-tablecloth fine-dining destination restaurant has morphed into a casual trattoria and pizzeria. But now mini ficelles have been replaced by Neapolitan country bread, tables are adorned with bottles of red wine and jars of hot-pepper flakes, and the menu runs to uncharacteristically affordable red-sauce favorites like chicken Parmesan, lasagne, and spaghetti and meatballs. • 444 E. 91st St. (212-722-4000). (M)

AKA Cafe
From the folks at 71 Clinton Fresh Food: Think 'ino meets Ratners, crossed with a little Chicama and a clever small-plates menu with nods toward the neighborhood and its suppliers. A pressed meat-loaf sandwich with red-onion relish and Gus's pickle slices on a Kossar's bialy; oyster soup with Streits's matzo on the side; perfectly flaky braised-pork empanadas—everything artfully presented with a dollop of tomato marmalade here, a dab of salsa rosado there. And nothing over $7. • 49 Clinton St. (212-979-6096). (I)

★ AQ Café
Scandinavia House's sleek new concession run by Aquavit and its star chef, Marcus Samuelsson, provides a gastronomic introduction to Nordic culture. On the menu: textbook tender Swedish meatballs, a superb smorgasbord plate, and salmon lasagna crowned with ascending dollops of tomato salsa and salmon salad for which Samuelsson's mother country should award him a Nobel Prize. • 58 Park Avenue, at 38th St. (212-847-9745). (I)

★ Arezzo
An unlikely partnership between the owners of the Gotham Comedy Club and executive chef Margherita Aloi, formerly of Le Madri, Arezzo is nevertheless nothing to joke about. The menu, showcasing Aloi's signature fresh pastas, includes uncommon salads; "focaccina" halved and smeared with Robiola cheese, fresh spinach, and a touch of truffle oil; and a sensational dry-aged rib eye with herb-strewn Tuscan fries and tangy chopped dandelion. • 46 W. 22nd St. (212-206-0555). (M-E)

Bid
Tentation, the ritzy caterer that feeds Sotheby's collectors and curators, enlisted three-star chef Tom Colicchio to consult on its elegant new auction-house restaurant. With his own gifted hands quite full running the kitchens at Craft and Gramercy Tavern, Colicchio tapped longtime sous-chef Matthew Seeber to execute a menu of seasonal Americana like braised lobster with corn relish, sautéed quail with smoked bacon, and roasted lamb with Brin d'Amour and ratatouille. • 1334 York Ave., at 71st St. (212-988-7730). (E)

Blue Grotto
A loungelike space with oversized banquettes and a friendly welcome, plus a chef who used to cook at Lupa, which accounts for the marked Italian accent in dishes like house-cured cod with bread salad and dense gnocchi in a creamy broccoli pesto. But the selection of Spanish-inflected small plates like bacon-wrapped dates indicates a kitchen that eloquently speaks more than one culinary language. • 1576 Third Ave., nr. 88th St. (212-426-3200). (M)

★ Bread From Beirut
Neighboring diamond dealers and a multicultural clientele of Israelis, Turks, Palestinians, Egyptians, and Lebanese have discovered this affordable oasis in the midtown lunch desert. What, exactly, are breads from Beirut? Akin to pizza—they're round, flat, and delectably topped with za'atar or keshik, a powdery blend of crushed wheat, sesame seeds, and crumbled dry goat cheese. Plus there's first-rate hummus and baba ghanoush, a succulent chicken shawarma, and killer kibbeh for takeout or to eat in. • 24 West 45th St. (212-764-1588). (I)

Brooklyn Blue Ribbon
In the beginning, there was Blue Ribbon, which begat Blue Ribbon Sushi, which begat Blue Ribbon Bakery. It was only a matter of time, then, before brothers, chef-owners, and night owls Bruce and Eric Bromberg got around to Brooklyn. Although the space is bigger, Manhattan regulars can get their bearings with a few familiar Blue Ribbon landmarks: the neon OYSTERS sign in the window, the shellfish display, even an identical table No. 16, the big round one in the corner. The likewise familiar menu packs a few surprises including some newfangled surf 'n' turf, like "dragon and phoenix," Bromberg-speak for grilled Louisiana shrimp and pigeon. • 280 Fifth Ave., at 1st St., Brooklyn (718-840-0404). (M)

Ask Gael

I want to get in the car and disappear.

That's how I often feel these days. Recently, we headed to Brooklyn and surprised savvy local pals by taking them to a **Cucina** they'd never seen before. Yes, patron Anthony Scicchitano, the pork-store magnate, has cleaned away the rustic trattoria clutter that launched Fifth Avenue as a destination for dinner. Now it glows handsomely, in a terra-cotta hue. And Franklin Becker (below, with Scicchitano), a chef whose cooking I admired at Local, mans the kitchen, conceding: "It's time to cook for real people." He pays homage to Italian classics in a luscious antipasto platter (enough for three or four to share) and lively linguine with clams and pancetta in spicy garlic oil, but he dares delicate scallop crudo, too. We're on to lamb osso buco and a first-rate steak, though I'd be content with just his savory vegetables. And pear crostata. (256 Fifth Avenue, near Carroll Street, Brooklyn; 718-230-0711.)

Citarella: The Restaurant
Former Le Bernardin chef de cuisine Brian Young challenges the piscatory supremacy of his old boss Eric Ripert on the latter's own midtown surf and turf. Young brings to the battle an ambitious seafood menu (shaved geoduck clam with asparagus chives, a langoustine "roll," and a $75 Asian-seafood tasting menu), plus former Bouley Bakery pastry chef Bill Yosses, and a design by David Rockwell. Not to mention an in at the fish market. • 1240 Sixth Ave., at 49th St. (212-332-1515). (E)

Commissary NY
Matthew "Mr. C" Kenney (Canteen, Commune) reestablishes his uptown presence with a kitchen that revives some of his signature Mediterranean flavors in dishes like polenta with mascarpone at breakfast (coming soon); *panini* of prosciutto, pear, blue cheese, and white-truffle honey at lunch; and lamb loin stuffed with goat cheese, mint, dates, and almonds, served with saffron fregula, at dinner. • 1030 Third Ave., at 61st St. (212-339-9955). (E)

Danzón
From the mother-and-daughter team behind Zarela comes this culinary love letter to Veracruz, a Mexican melting pot of Spanish, African, Cuban, and Italian immigrants and indigenous ingredients. Seafood plays a major role, from fish tacos and lime-marinated-conch cocktail to the classic red snapper veracruzana. Wines are exclusively Spanish and Mexican, should one choose to veer off the fabled Zarela margarita path. • 126 E. 28th St. (212-252-1345). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $27 "DB Burger," leavened with foie gras and short ribs and a silver cup of *pommes soufflés* on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

Deborah—Life Love Food
After legitimizing hemp as a cooking ingredient at Galaxy, taking an Asian-tropical detour to Miami at Chow, and grilling Korean barbecue at Woo Lae Oak, chef Deborah Stanton turns her attention to what she calls modern American comfort food. Mini meat loaf and pork chops are a given, but plundering the global larder for beer-battered fish and chips and a Cuban sandwich doesn't make her the

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

PHOTOGRAPH BY PATRIK RYTIKANGAS.

least bit uncomfortable. • 43 Carmine St. (212-242-2606). (M)

Glass

Glass seems to have landed in its industrial no-man's-land location like some kind of high-style UFO, a glowing emissary from a civilization far more advanced than our own. (L.A., maybe?) The small-plate menu offers seviche, panini, a cheese plate, and mixed olives accompanied by some of the skinniest breadsticks around (to match the patrons, we surmise). There's heated competition for the bamboo garden's few plastic ball chairs, the hottest seat since Canteen's nubby orange number. • 287 Tenth Ave., nr. 26th St. (212-904-1580). (I-M)

The Harrison

Red Cat partners Jimmy Bradley and Danny Abrams take a gamble by opening a new hot spot blocks away from the hot zone. But if ricotta cavatelli with braised veal cheeks, quail cassoulet, and homemade bresaola with taleggio fettunta and fig syrup aren't enough to lure diners back downtown, nothing is. • 355 Greenwich St. (212-274-9310). (M)

Heartland Brewery & Chop House

With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab stuffed ravioli—not to mention a superb artisanal cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

★ Ilo

After six years competing with the view at the River Cafe, chef Rick Laakkonen is understandably sensitive about calling Ilo a hotel restaurant—just another boutique amenity at the new Bryant Park hotel. But with such daringly original food as ragout of grilled octopus and Manila clams in lemon-thyme broth, not to mention the seven-course beef bonanza called "For Beef Lovers Only"—it's clear that Laakkonen is determined to make his kitchen the draw. • 40 W. 40th St. (212-642-2255). (E)

Jean-Luc

Ed "Jean-Luc" Kleefield aspired to bring downtown uptown, and he started out by recruiting former Raoul's chef Eric Le Dily, whose menu supplements standards like steak au poivre and lobster bisque with such newfangled notions as bison carpaccio and crab-crusted Chilean sea bass. The room is equally eclectic, mixing brick-red velvet banquettes and Biedermeier chairs with second-century mosaics. Bar menu, too. • 507 Columbus Ave., near 84th St. (212-712-1700). (M-E)

★ Jewel Bako

The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

Man Ray

French record producer Thierry Klemeniuk has recruited a team of noted lounge lizards for this assault on late-night, glamorama New York. An old firehouse in Chelsea has been stuffed with lots of retro-looking Pan-Asian knicknacks, and the food is sometimes better than it should be. Chef Frédéric Kieffer mixes ingredients like flamboyant cocktails. He makes a nice rack of lamb (crusted in marjoram) and several good fish dishes (we liked the turbot), but stay away from the frog legs, served in a bubbly licorice broth. • 147 W. 15th St. (212-929-5000). (M-E)

The Minnow

Aaron Bashy grew up in New England, trained at Le Bernardin, and has found, as is the current chef fashion, his own home on the range in Brooklyn. There's a bit of Ipswich in his fried-fish basket, and a recognition of the excruciatingly finicky New York dining public in his willingness to poach, sauté, grill, or fry any of the day's fresh catch, served with a choice of two sides. • 442 Ninth St., Park Slope, Brooklyn (718-832-5500). (M)

Nam

Nam, with its pale-lemon-and-celadon walls and its illuminated bamboo poles, is a pristine haven from the still-acrid air north of the Chambers Street subway station. Sample wonderful bo bia (soft rice-paper rolls filled with jicama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean-sprout-filled coconut crêpes, and street-food-inspired thit nuong cuon (lemongrass-beef-and-sesame rice-paper rolls), all lovingly prepared by a trio of talented Vietnamese cooks. • 110 Reade St. (212-267-1777). (I-M)

Papillon

Former Atlas chef Paul Liebrandt, the Ornette Coleman of free cuisine, has resurfaced downtown, determined to thrill us with a budget-minded $45 prix fixe and no caviar, no truffles, and only one foie gras dish, in which the ubiquitous goose liver is pickled and crowned with écume de mer. Like-minded pastry chef Will Goldfarb ensures that the meal ends on a suitably avant-garde note by adorning his liquid chocolate tart with a paper-thin sheet of pulverized Halls Mentho-Lyptus. • 575 Hudson St. (646-638-2900). (M-E)

★ Pizza 33

"A good pizza is like a woman," says Pizza 33's Rino LaCerra. "She's gorgeous when she gets out of the shower, but then you've got to be careful about putting on too much makeup." At his airy Murray Hill pizzeria, LaCerra practices that stripped-down pie-making philosophy with top-notch ingredients and a white-hot brick oven. His (made-to-order) pizza margherita—light, crispy, and fragrant—is a natural beauty. • 489 Third Ave., at 33rd St. (212-545-9191). (I)

★ Sahara's Turkish Cuisine

The owners of Sahara Grill, the bare-bones garment-district gyro joint, have branched out with this bona fide restaurant with cushy red velvet window-seat banquettes and a serious kitchen. You can make a meal of the delicious meze along with the freshly baked flatbread that washes up on the table like a puffy, sesame-crusted raft. But then you'd miss out on impressive entrées like iskender kebab and the "special beyti sarma." • 513 Second Ave., nr. 28th St. (212-532-7589). (M)

@SQC

At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of croissants, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Weekday breakfast is much the same, minus the lingering, and lunch runs the gamut from grain and vegetable salads to a burger with Belgian-style frites. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

★ Superfine

Local artwork, the occasional live band, a bi-level bar, and an orange-felted pool table draw as much of a neighborhood crowd as chef Laura Taylor's seasonal, Mediterranean-inspired menu, which changes daily and features fresh fish, savory house-made sausage, perfectly cooked vegetables, and entrée-size salads. Green chiles imported from New Mexico give Sunday brunch a delectable southwestern spin. • 126 Front St., Brooklyn (718-243-9005). (M) ($)

TanDa

Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding signficance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Avenue S. (212-253-8400). (M-E)

Thom

The new SoHo hotel 60 Thompson has all the boutique accoutrements: interior design by Aero Studio's Thomas O'Brien, uniforms by Nino Cerruti, linens by Frette, and, naturally, its own fashionable restaurant, Thom. Entrées like double-cut lamb chops with peppermint and potato chips, and lobster with fermented black beans, Riesling, taro, and soy beans run $21 to

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$28—a deal, considering that rooms upstairs start at $370 a night. • 60 Thompson St. (212-219-2000). (E)

Manhattan

Lower New York

★ Alfanoose
This spotless falafel joint makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers as well as suberb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

★ Balthazar
Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

Capsouto Frères
Landmark French bistro with talked-about soufflés hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. • 451 Washington St. (212-966-4900). (M–E)

★ Chanterelle
The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. No music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are eating—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger, and strawberry millefeuille with elderflower sorbet. • 2 Harrison St., at Hudson St. (212-966-6960). (E)

★ City Hall
Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M–E)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's Lobster Newberg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

Ecco
Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

Gigino Trattoria
It's on such a wide and wind-whipped street that in the winter it's almost too painful to get out of the taxi. But on the other side of Gigino's door, its rustic embrace melts people into puddles of relief and gratitude. Gigino's is a true hideaway, a place you bring friends to watch them relish an old-fashioned lusty pizzaiola sauce over a lustier grilled prime rib, or a chicken scapariello remorselessly uncouth with garlic. • 323 Greenwich St. (212-431-1112). (M)

★ MarkJoseph Steakhouse
"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M–E)

★ Montrachet
No matter how many more restaurants the indefatigable Drew Nieporent has up his sleeve, this one's his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. The wine list is killer. • 239 W. Broadway (212-219-2777). (E)

NL
NL claims to be the first Dutch restaurant to open in Manhattan since Peter Stuyvesant's time. This may or may not be true, but given the tepid reputation Dutch food has developed over the past 350 years, NL is a minor revelation. The tiny storefront space looks like some clean, modernist precinct of Amsterdam itself. The food's equally well packaged, especially an exotic hare stew, and the herring tartare. • 169 Sullivan St. (212-387-8801). (M)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only

Pfiff
A friendly neighborhood spot and a good place to refuel after a SoHo shopping binge. It's nice, in the heart of French-bistroville, to find hearty American fare like roast-corn-and-mussel chowder, barbecued braised short ribs, and grilled rib steak with white grits. Bar and brunch menus, too. • 35 Grand St. (212-334-6841). (M)

★ Quartino
All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also doctors. • 21 Peck Slip (212-349-4433). (I–M)

★ Quilty's
There's something prim about the room, a muted canvas for chef Katy Sparks's flavor-saturated cooking: Tamarind-barbecued squab on sweet corn curry. Panko-fried rabbit paillard with jicama-mango slaw. Macaroni with "many cheeses" in an herbed-chili crust. And a scene-stealing twice-baked potato worth ordering the steak for. • 177 Prince St. (212-254-1260). (M–E)

Roc
Rocco Cadolini brings his native Sorrento cuisine to this romantic TriBeCa corner, where traditionalists will recognize the trio marinato: home-cured salmon, swordfish, and white anchovies. Shaped but not bound by tradition, chef Roberto Aita dresses lamb chops in a potato crust, stuffs ravioli with pulled oxtail and serves them with crisp thick-cut bacon. • 190A Duane St. (212-625-3333). (M–E)

Salaam Bombay
A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. • 317 Greenwich St. (212-226-9400). (M)

Tribeca Grill
Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. • 375 Greenwich St., at Franklin St. (212-941-3900). (E)

Opening

Virtuous Reality

Who would have thought that Louis Lanza, chef-owner of Josie's, the quasi-vegetarian restaurant with branches on the Upper West Side and in Murray Hill, has long harbored a secret desire to become the next Ray Kroc—even a kinder, gentler, health-conscious Kroc? After two and a half years of research, taste-testing, and looking for the perfect seaweed base for his shakes, he's opened **Better Burger**, a snappy fast-food stand adjacent to the East Side Josie's. The juicy, quarter-pound certified free-range beef, chicken, or turkey burgers are cooked 24 at a time in a fat-draining contraption that resembles a giant version of George Foreman's grill, while tuna, soy, and veggie versions are pan-seared. Likewise, crispy, crinkly French fries are almost virtuous, spritzed with olive oil and baked, not fried, and the thick shakes are concocted from soy or powdered organic milk. Even the custom-blended condiments are organic. And unlike Kroc, Lanza is up-front about his "own Thousand Island-style special sauce": It's made from Muir Glen tomatoes and Vegannaise. (565 Third Avenue, at 37th Street; 212-949-7528.)

Below 14th Street, East

Ariose Cafe
Furnished with dark wood and musical motifs, this unpretentious neighborhood spot harbors a Greek soul that emerges in dishes like saganaki, Corfu salad, and an unassuming skordalia posing as "potato-garlic dip." The rest of the Continental menu aims to keep customers' options open with all manner of sandwiches, salads, pastas, pizzas, steaks, even seviche. • 193 Second Ave. (212-254-8145). (I–M)

★ Gnocco Caffe
Co-owner Pierluigi Palazzo named this café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently priced menu al-

PHOTOGRAPH BY PATRIK RYTIKANGAS.

so offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmesan shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I) ($)

★ Gotham Bar & Grill

What began with an unfocused menu of Americana in a raucous eighties-style grand café has mellowed over two decades into a trusted classic with Alfred Portale relentlessly pursuing perfection in the kitchen. Settle into a cocoon of confident service—informal but informed, friendly but unintrusive. Then, depending on the season and the market, rediscover Portale's discipline in a lush truffle-oil-perfumed risotto with caramelized sweet turnips, duck confit, and savoy cabbage. Or in a rustic and garlicky white-bean soup with floats of rabbit confit and wilted greens. Or in seared yellowfin propped alongside pappardelle rolled around caponata in which each vegetable is like a jewel. • 12 E. 12th St. (212-620-4020). (E)

Le Souk

On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and a weatherproofed garden. A Moroccan chef oversees a menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I-M)

Osso Buco

Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune

There's not a wrinkled plum in sight. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose quirky bar menu includes Triscuits alongside serrano ham with fresh figs must be. The menu gives as prominent placement to vegetables like creamed corn and roasted beets as to the more entrée-ish capon on a savory garlic crouton, or the pastrami duck breast with a rye-flavored, fried-shallot omelet. • 54 E. 1st St. (212-677-6221). (M)

Shangrila

Home to four momo-slinging kitchens at last count, the East Village may well be New York's Little—make that tiny—Tibet. This particular source of savory dumplings, flavorful noodle soups, dense steamed buns, and a handful of Japanese recipes the chef picked up during a stint at Honmura An is owned by the family behind Himalayan Vision, a clothing-and-gifts shop. The design (bamboo dropped ceiling, concrete-and-wood floor) and menu reveal that a good eye and a discerning palate run in the family. So, we presume, does the secret behind that killer hot sauce. • 129 Second Ave. (212-387-7908). (I-M)

★ Strip House

The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

Telephone Bar & Grill

This lively East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. • 149 Second Ave. (212-529-5000). (I-M)

Below 14th Street, West

★ Annisa

Deft designer tricks like a raised dining space in soothing shades of off-white give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic; note the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M-E)

Cafe Alyss

If Cafe Alyss seems like a fish out of water, located among all those late-night Village falafel stands and slice joints, that's only fitting. The specialty here is seafood, creatively prepared from quality ingredients. Try pan-seared dry sea scallops with sweet onion purée, and don't skip dessert. The $9.99 brunch is a particulary good deal, even for cash-strapped NYU students. • 222 Thompson St. (212-387-8239). (M-E)

★ Chow Bar

Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a cross-country consulting gig. Lucky for us, he's settled in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems ecstatic to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ 'ino

Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread with zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) ($)

★ Javier

There may be no better chicken sandwich than the pressed pollo asado at this friendly café and takeout shop, a no-frills storefront where chef-owner Javier Martinez supplements his grandmother's Puerto Rican recipes with a limited menu of Latin-Caribbean classics. Also great are main dishes like tender roast pork (pernil) accompanied by deeply flavored beans and rice and daily specials like smoky white-bean soup and chorizo-flecked tortilla espanola. The coffee is strong and smooth, ideally drunk with a sweet, flaky quesito or a slice of coco-piña cake. • 70 Greenwich Ave. (212-929-7878). (I)

★ Pearl Oyster Bar

Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

14th–42nd Streets, East Side

Artisanal

If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazar Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M-E)

Bambou

A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

Bar 515

International pub grub and hearty American dishes with a touch of Asian and Mexican influences in a lofty, industrial space. Nearsighted sports fans will appreciate the twelve-foot television screen usually tuned in to the game, the match, or the tournament. • 515 Third Ave., nr. 34th St. (212-532-3300). (I-M)

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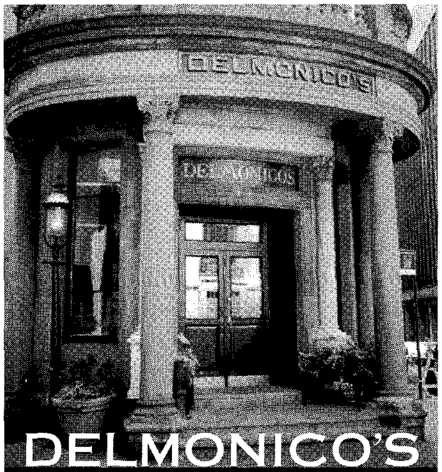

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★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant from Grand Central Terminal, for a quick drink or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M-E)

★ Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave. at 51st St. (582-8244). (I-M)

★ Picasso Cafe
Chef-owner Michele Colonna's pizza has cultivated a loyal following including connoisseurs like Jim Lahey, owner of Sullivan Street Bakery—and it's no wonder: His pies are superbly charred, ultra-thin-crusted gems arrayed with homemade mozzarella, a mildly sweet tomato sauce, and the perfect ratio of toppings to crust. There's also a growing fan base for his bruschetta heaped with arugula and ripe tomato, hefty sandwiches on freshly baked focaccia, pasta, and entrées like grilled lamb chops. • 43 E. 29th St. (212-696-4488). (I-M)

★ Pipa
Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish. A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, which undergo subtle and delicious transformation here. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis. • 38 E. 19th St. (212-677-2233). (M)

Plate 347
We can imagine the astonished passerby's reaction: There's steak-frites in them thar hills, otherwise known as the bistro-deprived no-man's-land between Stuyvesant Square and Kips Bay. It's just what the neighborhood needed: mussels, warm goat-cheese salad, braised lamb shank, and an estimable bleu cheese burger. Bonus points: superfriendly service and a nice-sized garden. • 347 Second Ave., nr. 20th St. (212-388-0526). (I-M)

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Rossini's
This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and accommodates private parties. • 108 E. 38th St. (212-683-0135). (E)

Slate
At Manhattan's first billiards club–cum–full-service restaurant, poolside dining means contemporary Middle Eastern specialties—a "Mediterranean raw bar" plate with fava-bean-horseradish sauce, mini kufteh pockets, and tangerine-glazed chicken—amid all the action from the 34 pool tables. • 54 West 21st St. (212-989-0096). (I-M)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for wunderkind turned matinee idol Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

★ Union Square Cafe
Nowhere else are uncommon combinations such as rhubarb-blood-orange chutney and wasabi mashed potatoes so seamlessly incorporated into dishes. Surprisingly, vegetarians will eat better here than at any of their hallowed haunts. The bar is a great place to lunch solo. And the devil's food truffle with chocolate sauce can make you act the fool. • 21 E. 16th St. (212-243-4020). (M-E)

14th–42nd Streets, West Side

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 West 38th St. (212-944-7420). (M-E)

★ City Bakery
Heavenly tarts, perfectly textured cookies and brownies, luscious lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the checkout counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata, and the only salad bar we obsess over, plus a breakfast and lunch counter with its own separate menu, and a habit-forming weekend brunch. • 3 W. 18th St. (212-366-1414). (I-M)

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I-M)

★ Mesa Grill
It's a clumsy room. But just keep your head down and don't stop eating—Bobby Flay's mastery of the spicier things in life keeps getting more polished and exciting. Ribs, tomato-tortilla soup, shrimp-and-corn tamale, blue-corn-crusted snapper, and pan-roasted rabbit are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-807-7400). (E)

Ohm
An all-in-one entertainment center offering dinner, dancing, and lounging on velvet furniture. Plus sesame chicken tenders, beef tenderloin shisk kebabs, and bay scallops with white wine overangel hair pasta. • 16 W. 22nd St. (212-229-2000). (M-E)

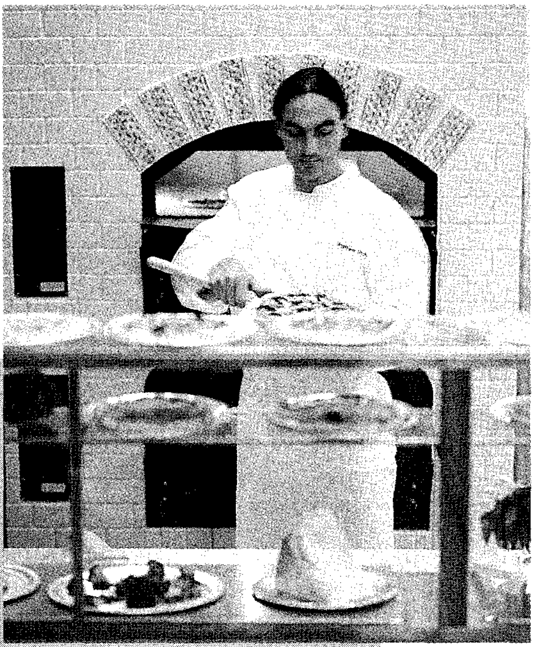
★ The Park
Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on, and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M-E)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced by the pound and described on the menu like wines. *Barbounia*, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M-E)

Coldwaters
Lots of fresh, simply prepared seafood—steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops—in a casual atmosphere. Every dinner comes with garlic bread and all the salad you can eat, nearly anytime you want to. Brunch is served daily, and the kitchen stays open until 3 A.M. • 988 Second Ave., at 52nd St. (212-888-2122). (M)



Opening

Stocked Market

Like City Bakery, its predecessor in this narrow Union Square storefront, **Market 17** aims to make the most of its proximity to the Greenmarket. Chef-partner Matthew Scully (pictured) plans to incorporate local produce in his thin-crusted pizzas, flatbread wraps, pressed focaccia sandwiches, and juice-and-smoothie bar. But a rustic redesign of the once minimalist space, featuring upended logs and 140-year-old barnwood, helps the new take-out kid on the block establish its own identity. (22 East 17th Street; 212-414-4999.)

PHOTOGRAPH BY CARINA SALVI.

Opening

All in the Family

Downtown's two-year-old trattoria La Nonna ("grandmother" in Italian) has changed its name to **Nipotino** ("grandson"), but that doesn't mean Granny was the victim of a kitchen coup. Owner Massimo Felici has given his restaurant a fresh coat of paint, added artwork by local second-graders (pictured, with pizza), updated the menu, and lowered prices but kept the maternal approach to Tuscan country cooking, not to mention the pizza della Nonna. (133–135 West 13th Street; 212-741-3663.)

★ D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in 212. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I–M)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

★ Kuruma Zushi
Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

La Mangeoire
A bit of Provence in midtown. This rustic French country restaurant featuring hearty fare like Mediterranean fish soup with rouille and rabbit fricassé in a mustard tarragon sauce is a boon for a neighborhood otherwise lacking in savoir fare. • 1008 Second Ave., nr. 53rd St. (212-759-7086). (M)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

★ Michael Jordan's The Steak House N.Y.C.
If you're looking for him, he ain't there. But if you've come for great beef, that's another story. A better slab of New York strip sirloin would be hard to find, no matter which train you board downstairs. And you're surrounded by the spectacular restoration. It's almost as exciting as sitting courtside. • 23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (E)

Monkey Bar
Many talented chefs have made their way through this kitchen, which, in its latest incarnation under new executive chef David Walzog, is looking back to its all-American roots with entrées like butter-poached Maine lobster, New York strip steak, and seasonal sides like sweet corn succotash and sugar snap peas. David Rockwell's swanky design and the monkey-muraled bar remain unchanged—plush in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of oysters. The sprawling subterranean space has the hustle-bustle of a cafeteria, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M–E)

Rothmann's Steakhouse & Grill
A sophisticated steakhouse with something for everyone, from "Asian-fried calamari" and "West Coast chicken" to the $132 porterhouse for four. Carnivores are in good hands—those of Christopher Hollis, fresh from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopini, spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hun-

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(bet. 29th & 30th)

PHOTOGRAPH BY KENNETH CHEN.

gry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of prime aged beef and steakhouse standards. • 123 W. 52nd St. (212-581-8888). (E)

Benihana

Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Cité

Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

★ Del Frisco's

Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Johnnie's Italian

This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I–M)

★ La Caravelle

After 40 years, the most neighborly of the city's grand old midtown restaurants has undergone a subtle gastronomic conversion. The service is still impeccable and the luminous green murals are still as luminous as ever, but now you'll find bits of seaweed on your plate (part of a tasty gravlax-and-tuna combination), even golden Chinese scallions mingled with your beef fillet. These changes are generally decorous, although traditionalists can still find comfort in classics like roast duck and the restaurant's legendary truffled pike quenelles. • 33 W. 55th St. (212-586-4252). (E)

★ Le Bernardin

Criticizing Le Bernardin is like analyzing rainbows. Just try to describe the snapper in coconut milk or the black bass with truffles and celery root. Submit to the sorcery of chef Eric Ripert, the bewitchery of owner and co-creator Maguy Le Coze, and experience the thrilling sensation of having everything perfect. • 155 W. 51st St. (212-489-1515). (E)

Martini's

Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

★ Molyvos

Adorned with photos of Greek island life, ceramics, and folk art, this sprawling midtown taverna is a stylishly rustic showcase for chef Jim Botsacos. The window tables up front are ideal for nibbling meze and something from the Greek wine list, but for a true taste of the isles go for something gutsier: the melting lamb shanks, clay-pot-baked with orzo and tomato, or "Aglaia's moussaka," unfinishably rich (but still worth the attempt). Desserts offer a few surprises, like the mastic ice cream, a resinous flavor unknown even to Ben and Jerry. • 871 Seventh Ave., nr. 55th St. (212-582-7500). (M)

Pig and Whistle

A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 922 Third Ave., nr. 55th St. (688-4646). (M)

Randolph's

Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M–E)

★ Redeye Grill

This place jumps late at night with live jazz, a cacophony of paintings by artists those latter-day Duveens Saatchi and Giuliani have yet to discover, and a fine smoked-fish platter, plus the town's quintessential cobb salad. • 888 Seventh Ave., at 56th St. (212-541-9000). (M–E)

★ Rinconcito Peruano

The seviche at this Peruvian Hell's Kitchen hole-in-the-wall is sublime: tidbits of sea bass, whole shrimp, and squid in an expert lime-juice marinade redolent of garlic, ginger, red onion, cilantro, and pepper. And the caliber of the seviche augurs well for the rest of the menu, which shrinks considerably during the week. (Go on Saturday.) Don't leave without ordering something yellow—one of those national specialties suffused with spicy, marigold-yellow aji pepper sauce. • 803 Ninth Avenue, at 53rd Street (212-333-5685). () ($)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

★ Town

A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

Trattoria Dopo Teatro

Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

57th–60th Streets

★ Bouterin

It wasn't enough for Antoine Bouterin to re-create the Provençal food of his childhood. He furnished his dining room with country antiques, potted herbs, and assorted tchotchkes as if it were a farmhouse in the shadow of the Queensboro Bridge. And his menu pays loving tribute to pre-fusion French comfort food with its "old fashioned onion soup," vegetable soup au pistou "my Grandmother's way," and "old fashioned roast chicken and potatoes." • 420 E. 59th Street (212-758-0323). (M–E)

Gabriel's Bar & Restaurant

Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M–E)

The Manhattan Ocean Club

Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ March

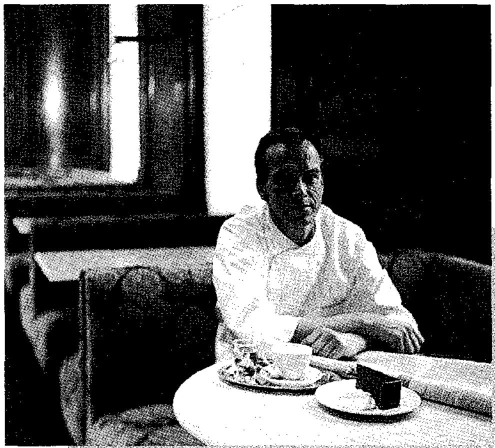
Expanded seating and a rooftop terrace aren't the only new developments in this ultra-romantic Sutton Place townhouse. Co-owner–chef Wayne Nish has shed his obsession with Japan and found a new exuberance with a little more cream and butter. The tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into the tenderest Muscat-scented lobster on lobster polenta and the amazingly moist chicken in spice-mulled pear cider, before climaxing in wonderfully rustic lamb shoulder with fennel purée and an acid hit of preserved fennel. Don't forgo dessert. • 405 E. 58th St. (212-754-6272). (E)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Shelly's New York

The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger crowned



Opening

Haus Blend

As any bleary-eyed tourist knows, art appreciation requires intense concentration, a riveting audio guide, and an espresso or two. Now, with the opening of **Café Sabarsky** at Ronald Lauder's Neue Galerie New York, fatigued Museum Milers can caffeinate up after viewing the Klimts and Kokoschkas upstairs. Lauder recruited Wallsé's Kurt Gutenbrunner (pictured) to run the Viennese-style kaffeehaus, and the Austrian chef is clearly in his element—an elegant room furnished with reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. Besides the coffee and tortes (Sacher and linzer), there's Bavarian ham with horseradish for breakfast, goulash and strudel for lunch, and chamber music on Sunday afternoons. (1048 Fifth Avenue, at 86th Street; 212-288-0665.)

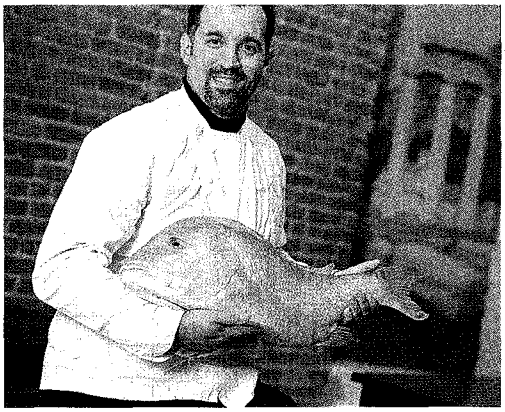
PHOTOGRAPH BY KENNETH CHEN.

with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M–E)

Opening

Food of the Gods

Selecting a glistening Arctic char or black sea bass from an icy fish-market display is almost as satisfying as reeling it in yourself, as diners at Milos, Avra, and Trata have discovered. This week, chef Peter Spyropoulos (pictured) brings the point-and-cook concept to the Upper West Side, where he's opened **Thias** (Greek for "Zeus"). Besides offering the charcoal-grilled seafood, priced per pound, and the full complement of hot and cold mezedes and Greek salads, he has nightly specials like rabbit stifado and lamb fricassee, a Sunday Greek-style brunch, and a kids' menu. The downstairs ouzeria, though, is adults only. (103 West 77th Street; 212-721-6603.)



Above 60th Street, East Side

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Cello
Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crème brûlée that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

★ Centolire
The theme of Pino Luongo's latest is Italian-American, a style that's enjoying a bit of a kitschy comeback. Everything on the menu is labeled either Old World (like timpano, à la *Big Night*) or New World (the more genteel mezze maniche with cauliflower confit). And anything with a little pot-shaped symbol next to it is slowly baked in terra-cotta, a technique that bridges both chronological and continental divides. • 1167 Madison Ave., near 86th St. (212-734-7711). (M–E)

Emo's
This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East Siders to the kimchee-spiked pleasures of Korean cooking. Savory scallion pancakes called pajan come with calamari, scallops, and shrimp; tofu-stuffed dumplings are adeptly pan-fried. The menu features bibimbop and all sorts of seafood, but none of that participatory grill-your-own barbecue, which should ensure a smoke-free evening. • 1564 Second Ave., near 81st St. (212-628-8699). (M)

★ Etats-Unis
Behold a small, square, dramatic, and spartan room, devoid of any table-hopping, cell phones, or change-of-life blondes. The daily-changing menu choices are spare, but consistent in their bent towards slow roasting, robust sauces, and great vegetables. Nota bene—beware the local intellectuals who cleave to this place. "We're all living in the world's history," one actually said one night. Maybe it would've sounded better spoken into a cell phone. • 242 E. 81st St. (212-517-8826). (E)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so here. The menu's an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). The airy new ninth-floor location features a serpentine granite bar, leather chairs, and, unlike the old subterranean space, windows. • 660 Madison Ave., nr. 61st St. (212-833-2200). (M–E)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Seventh Regiment Mess
Who knew that you can actually eat dinner on the fourth floor of the Armory, a brick-walled fortress, originally decorated by Louis Comfort Tiffany and Stanford White? A hunting-lodge motif provides the proper historical backdrop for a moderately priced menu of pastas, salads, sautéed chicken, rack of lamb, and a sandwich quaintly called the "dagwood." • 643 Park Ave., at 66th St. (212-744-4107). (I–M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

Max SoHa
This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I–M) ($)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

River
The *faux*-tropical atmosphere provides a serene background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

★ Ruby Foo's
In what might be Auntie Mame's duplex, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Scaletta
A dining room decorated in muted blues and pinks serves hearty Italian fare. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

★ Locanda Vini & Olii
A beautifully restored 130-year-old Clinton Hill pharmacy complete with apothecary drawers and rolling ladders right out of Henry Higgins's library is the charming backdrop for this terrific Tuscan restaurant. Two young chefs recruited from Italy turn out uncommon antipasti and salads; main dishes like rabbit civet; and a wealth of exquisitely sauced pastas like carrot maltagliati with fava beans. The excellent house wines are sold "consumption"-style. The bottle is left on the table, you help yourself, and whatever's left is theatrically measured with a homemade stick. • 129 Gates Ave. (718-622-9202). (M)

Queens

Tibetan Yak
Uma Thurman and Richard Gere have yet to make an appearance, but the Free Tibet contingent would feel at home with the Dalai Lama on continuous video. Dumpling connoisseurs will like the momo, the Tibetan take on potstickers served with a sesame-dressed cabbage salad, or la ping, two mung bean cakes drizzled with spicy chile-soy sauce. The influences of China and India emerge in dishes like chow mein and shogok khatsa, spicy potatoes served with steamed rolls. • 72-20 Roosevelt Ave., Jackson Heights (718-779-1119). (I)

PHOTOGRAPH BY BRUCE KATZ.

Nightlife

Edited by Ethan Brown

Concerts

Ben Folds
11/21 at 8. • The Town Hall, 123 W. 43rd St. (212-307-7171). $30, $25.

Bob Dylan
11/19 at 7:30. • Madison Square Garden, Seventh Ave. and 34th St. (212-307-7171). $67.50–$37.50.

Dispatch
11/21 at 7:30. • *Roseland Ballroom, 239 W. 52nd St.* (212-307-7171). $22.50.

moe.
11/23–11/24 at 8. • 311 West 34th St. (212-307-7171). $23.

Nickelback
11/20 at 8. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $20.

Orquestra; Ibrahim Ferrer
11/24 at 8. • Beacon Theatre, 2124 Broadway, at 74th St. (212-307-7171). $60–$40.

Paul Oakenfold
With Seb Fontaine; D-Fuse. 11/22 at 10. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $39.50.

Small Stages

B.B. King Blues Club & Grill
11/19: Ozomatli. 11/20: "The Big Apple Unity Jam" featuring Bernie Worrell, Leo Nocentelli, Chris Wood, and more. 11/22: Pinetop Perkins. 11/23: Eileen Ivers. 11/24: The Wailers. 11/25: Al DiMeola. • 243 W. 42nd St., (212-997-4144).

Bottom Line
11/20: "A Gift of Music #2: A Gathering of Friends." 11/23: David Johansen and the Harry Smiths. 11/26: "Nightbirds: A Celebration of Women Performers" with Norah Jones; Alice Ripley; more. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
11/19: Sloan; Ultimate Fakebook. 11/20: Tomahawk. 11/23–11/24: Superchunk. 11/26: Goldfrapp. • 6 Delancey St. (212-533-2111).

Brownies
11/19: Scahtzi. 11/20: Spectrum; The Swirlies. 11/21: Hey Mercedes. 11/24: Lazy Cowgirls. • 161 Avenue A (212-420-8392). $.

The Cutting Room
Wednesdays in November: Roy Nathanson and the Alphabet Lounge Band. • The Cutting Room, 19. W. 24th St. (212-691-4065).

Irving Plaza
Through 11/20: Social Distortion. 11/21: O.A.R. 11/23–11/24: Living Colour. 11/26: Bouncing Souls; One Man Army; Madcap. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Sundays: Electroclash fest mastermind Larry Tee's "Club Badd." 11/19–11/20: Sam Phillips. 11/21: Luciana Souza. 11/23: "Masters of Groove" featuring Rueben Wilson, Grant Green Jr., Bill Easley, and Steve Haas. 11/24: Sex Mob. 11/25: Mort Saul. 11/26: Morley. • 425 Lafayette St. (212-239-6200).

Knitting Factory
11/19: Centimeters. 11/20: "Bands for America" CD-release party with O.A.R., Lucky Town, Pepper's Ghost, Booda Velvet. 11/21: Mr. Scruff. 11/23: Solid Steel presents: D.J. Food, Four Tet, Bonobo. 11/24: The Fall. 11/26: Sheila Jordan and Cameron Brown. • 74 Leonard St. (212-219-3055). $.

Makor
11/20: AppleJam II; Kati Mac; Phil Roy; The Accidentals. 11/21: Hans Schuman Trio. • 35 W. 67 St. (212-601-1000).

Maxwell's
11/19: Spoon; Fiery Furnaces. 11/20: The Arsonists; Mr. Len. 11/21: Freedy Johnston. 11/23–11/24: Robert Randolph; *Shannon McNally. 11/25: The Lazy* Cowgirls. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
11/19: Rusty Truck. 11/20: Kitty in the Tree. 11/21: The Moldy Peaches. 11/23: Rogue's March; Harmona. 11/24: French Kicks; The Witnesses. • 217 E. Houston St. (212-260-4700).

S.O.B.'s
11/20: Dilated Peoples. 11/21: "Basement Bhangra." 11/23: "Keep Bangin' " starring Jared "Choclatt" Crawford. 11/26: "Latin Jam." • 204 Varick St. (212-243-4940).

"Warsaw"
11/23: The Derek Trucks Band. • Polish National Home, 261 Driggs Ave., Williamsburg, Brooklyn (toll free, 1-866-468-7619).

Clubs

Baktun
Thursdays: House great Tony Humphries. The first Friday of every month: rotating house-music D.J.'s spin at "Confusion." Third Friday: eclectic dance music with D.J. Wayne Pate at "Soularium." Fourth Friday: Icelandic promoters Holmar and A. Gram's super-cool "N'Ice." Saturdays: drum 'n' bass at "Direct Drive." Thursdays: deep house with D.J. Jamyz Nylon. • 418 W. 14th St. (212-206-1590).

Centro-Fly
Wednesdays: "Dance Ritual" with "Little" Louie Vega. Thursdays: "Subliminal Sessions," with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." 11/24: Ken Ishii. • 45 W. 21st St. (212-627-7770).

Limelight
11/21: Richie Hawtin. • 660 Sixth Ave., at 20th St. (212-807-7780).

Luxx
Fridays: afro-funk with Anti-Balas. Saturdays: D.J. Larry Tee *spins electroclash* at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K; D.J. Gomi. Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand Street, Williamsburg, Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s. • 515 W. 18th St. (212-627-0404). $.

Sasha and Digweed
11/21 at 10. Benefiting the Twin Towers Fund. • Cipriani 42nd Street, 110 E. 42nd St. (212-414-5276) $62.

Shine
Tuesdays: Brazilian music with Ze Luis. Thursdays: the gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: house, techno and trance D.J.'s unite for "Touch." Saturdays: D.J. Big Ben spins hip-hop at "The Show." • 285 W. Broadway (212-941-0900).

Soundfactory
11/21: Danny Tenaglia. • 618 W. 46th St. (212-489-0001).

SPA
Wednesdays: rock and roll spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

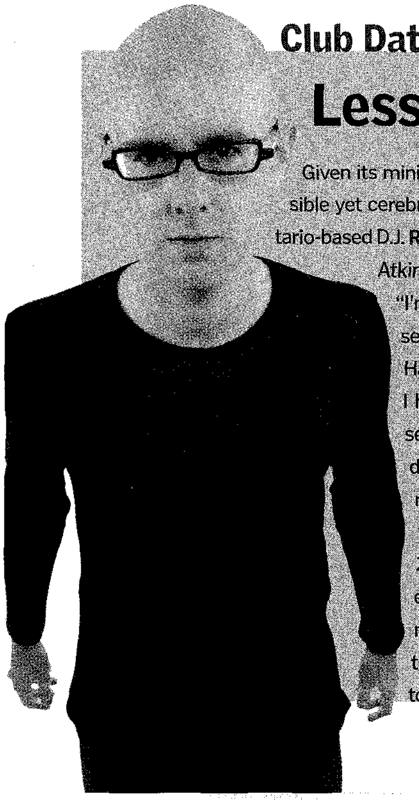
Vinyl
Fridays: "Be Yourself" with progressive house maestro. D.J. Danny Tenaglia. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." Thankfully, the crowd has thinned a bit lately, leaving plenty of room for dancing. 11/21: "Tsunami 5th Anniversary Party" with D.J.'s Erez; Duvdev; Yon-E. • 6 Hubert St. (212-343-1379).

Jazz

Birdland
Sundays: Tito Puente Orchestra. Mondays: The Art

Club Date

Less Is More



Given its minimal beats and lack of defined song structures, making accessible yet cerebral techno is still a challenge even for learned insiders like Ontario-based D.J. **Richie Hawtin** (pictured), who, along with Derrick May and Juan Atkins, is considered one of the genre's preeminent practitioners. "I'm constantly striving to strike a balance in my music and D.J. sets so that things don't become too complicated or overbearing," Hawtin says. "But I don't want to give too much information out. I hate over-explanation." Hawtin's heady approach might not seem like the kind that works dance floors into a frenzy, but it does just that; at parties like "Overboard" this summer, and on his recently released mix CD, *Closer to the Edit*, Hawtin has built sustainable grooves out of seemingly minimal parts. On November 21, Hawtin will bring his refined beat-science to the Limelight's enormous chapel. A sign of a mass appeal in the dance community? Not quite. "I don't think I'll ever be commercial or above-the-radar," Hawtin says. "I think I move too fast for the masses to grasp what's at the bleeding edge." (See "Clubs.") E.B.

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

PHOTOGRAPH BY NICOLAS KUPERUS.

Performance

Let's Get Electrical

Electronica's trip-hop malaise may have faded out with the bull market, but just in time for the recession, there's a new crop of distressed knob-twiddlers, from Intelligent Dance Music icon Matthew Herbert to the English duo **Goldfrapp** (lead singer Alison Goldfrapp, pictured). Goldfrapp received a nomination for England's prestigious Mercury Music Prize, but the group has retained its humor, as evidenced by a shockingly good cover of Olivia Newton-John's "Physical" that transforms the song's aerobicized beats into a downcast stare. The pair comes to the Bowery Ballroom November 26. (See "Small Stages.")

Blakely Jazz Revue; Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin. Tuesdays: from 5:30–7:30 P.M., David Ostwald's Louis Armstrong Centennial Band; The Duke Ellington Orchestra. Fridays: Lew Andersen's All-American Big Band. 11/21–11/24: Dave Holland Quintet. • 315 W. 44th St. (212-581-3080).

Blue Note
Sets at 8 and 10:30. 11/20–11/25: "Birds of a Feather" with Roy Haynes Charlie Parker Tribute Band. • 131 W. 3rd St. (212-475-8592).

Detour
Sundays: Mike Magilligan. 11/19: Sheryl Bailey Trio. 11/20: Tom Beckham's Norville. 11/21: Dan Pratt Organ Quartet. 11/23: Sunny Jain Quartet. 11/26: Chump Change. • 349 E. 13th St. (212-533-6212).

Iridium
Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 11/20–11/25: Abdullah Ibrahim Trio. • 1650 Broadway, at 51st St. (212-582-2121).

"Jazz Insights" presents: "The Vocalists"
Lecture and music series hosted by Arnold Jay Smith, Tuesdays from 7:45–9:30. 11/20: Bob Porter on post-WWII blues singers. • New School University, 66 W. 12th St. (212-229-5690). $35.

Pharoah Sanders
11/25 at 5. • The New Jersey Performing Arts Center, Newark, N.J. (1-888-GO-NJPAC). $25.

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
The Rose Center is open until 8:45 P.M. Suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Performances take place every Friday from 5:45 to 6:45 and 7:15 to 8:15. Fridays in November: Randy Weston's African Rhythms Quintet. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

NEWYORKMETRO.COM
FIND A BAR OR CLUB SEARCH OUR LISTINGS OF MORE THAN 500 BARS BY TYPE AND LOCATION.

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Tonic
Sunday: Klezmer Sundays. 11/19: Judy Elkan and Kristen Kosmas's Little Theatre. 11/20: Paul Shapiro; Lenny Pickett. 11/21: ICP. 11/23: Wadada Leo Smith; Steven Bernstein's Millenial Territory. 11/24: Wadada Leo Smith. 11/26: Noel Akchote. • 107 Norfolk St. (212-358-7503). $.

Up Over Jazz Cafe
Sundays in November: "4 O'Clock High Jazz Session" with Richard D'Abreu Quartet. Mondays: "Jam Session" with Vincent Herring Quartet. Tuesdays: "Vocal Jam Session" with Enos Payne and Circumference. Thursdays: Alex Harding; Lucien Ban Quintet. • Up Over Jazz Cafe, 351 Flatbush Ave., Park Slope, Brooklyn (718-398-5413).

Village Vanguard
Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 11/20–11/25: Brad Mehldau trio. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Boston Comedy Club
Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8, 10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway
Mondays, "New Talent Night," hosted by Eddie Brill. 11/21: The Biggie Show with Larry Amoros. 11/23–11/25: Colin Quinn. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100). $12.50–$24.50, two-drink minimum.

Comedy Cellar
Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30; and Sun.–Thurs. at 9. 11/19–11/25: Colin Quinn; Godfrey; Greg Giraldo; Keith Robinson; Jim Norton. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. • 34 W. 22nd St. (212-367-9000).

Kiki and Herb: "There's a Stranger in the Manger!"
11/20–12/31. Tues.–Sat. at 8:30. • Westbeth Theatre Center, 151 Bank St. (212-741-0391). $30 weekdays, $35 weekends.

Stand-up New York
Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8 P.M., 10 P.M., and 12:15 A.M. $12 cover. 11/23–11/24: Rich Vos; Susie Essman; Quinton Heggs. • 236 W. 78th St. (212-595-0850).

Cabaret

Arci's Place
Sundays in November: Rhonda Ross. Mondays in November and December: Christine Ebersole: "Live in New York." Through 11/24: Sally Mayes. • 450 Park Ave. So., at 30th St. (212-532-4370).

Don't Tell Mama
Thursdays at 6: Seth's Broadway Chatterbox. Fridays at 10:30: Gay and Lesbian Stand-Up Comedy Fest with Michael Conley and Co. Saturdays at 8:30: "Poole Variety Show" with Ron Poole. Saturdays at 11: "Judy Garland Live!" with Tommy Femia. Sundays in November: Tom Andersen. • 343 W. 46th St. (212-757-0788).

Feinstein's at the Regency
Tues.-Sat. the cover charge is $60. Two shows on Fri. and Sat. The food and beverage minimum is $40 per person at all 8:30 shows and is $25 per person for the 11 P.M. shows. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Hideaway Cabaret and Supper Club
11/23–11/24 and 11/25: Peter Howard's Broadway Revue with Leroy Reams. • 32 W. 37th St. (212-947-6428).

Judy's
11/19: Maureen Kelly Stewart in "Seventeen on Mars." 11/20: Lynn Loban in "Frankie and Johnny and Me." 11/24: Judy Kreston and Dvaid Lahm in "In the Center Ring: Songs of the Circus." 11/25: Anthony Gaglione. 11/26: Maureen Kelly Stewart in "Seventeen on Mars." • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

Performance

Eyes Wide Open

Like indie rock, independent hip-hop can be frustratingly myopic and self-referential. But in the hands of the West Coast outfit **Dilated Peoples** (pictured), left-of-center rap is alive with the imagination of forebears like De La Soul and A Tribe Called Quest, thanks in large part to the group's dexterous D.J., Babu. On November 20, Dilated Peoples takes the tiny stage of S.O.B.'s, site of some of the city's best, most intimate hip-hop shows, from KRS-One to OutKast. (See "Small Stages.")

PHOTOGRAPH: TOP, JOE DILWORTH.

cue

TheMix

Edited by Boris Kachka

Radio Highlights

Studio 360
The variety arts show's host, Kurt Andersen, examines "Secrets" with the normally silent Teller of Penn and Teller, talks to a professor who collects evidence to determine secret authorship, and explores coded quilt messages along the Underground Railroad. • 11/24 at 10 A.M. and 11/25 at 7 P.M. WNYC, 820 AM and 93.9 FM.

Bobbie Ann Mason
The author, most recently, of *Zigzagging Down a Wild Trail*, talks to the eponymous host of the Lewis Burke Frumkes Show. • 11/25 at 8 P.M. WPAT, 930 AM.

New York & Company
Susan Griffin talks to host Leonard Lopate about her *Book of the Courtesans*, and Johanna Fiedler discusses *Molto Agitato: The Mayhem Behind the Music at the Metropolitan Opera*. • 11/26, noon to 2 P.M. WNYC, 820 AM and 93.9 FM.

Lectures and Panels

"What's Happening to Book Reviewing?"
With freestanding sections disappearing and review space shrinking everywhere, a panel consisting of Red Rock Press director Ilene Barth, *Salon's* Laura Miller, *Newsweek* critic Malcolm Jones, and the *Times Book Review's* Julie Just discusses issues of fairness and gives tips on how to get reviewed. *Publishers Weekly's* Steven Zeitchik moderates. • 11/20 at 5:30 P.M. The Small Press Center, 20 W. 44th St. (212-764-7021); $25.

Jewish Cuba
Havana University professor Maritza Corales talks about the fruits of her project, "The Study of the Jewish Presence in Cuba." • 11/20 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Conifers
Top off a visit to the Botanical Garden with a walking lecture at the "pinetum"—an extensive collection of firs, pine, and spruces—as Sister Marjorie Stumpf explains the importance of evergreens in world cultures. • 11/24 at 2 P.M. Enid A. Haupt Conservatory Plaza, New York Botanical Garden, Bronx River Pkwy at Fordham Rd., the Bronx (718-817-8700); $10.

Julie Andrews
The renowned actress and singer who now writes children's books talks about her past career and more recent working life. • 11/25 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Luba Lukova
The Bulgarian-born artist and designer, known for award-winning commercial, political, and artistic posters, talks about her life and work. • 11/26 at 6:30 P.M. Wollman Auditorium, 51 Astor Pl. (212-353-4214); free.

"The World of the Courtesans"
Susan Griffin, the feminist critic and poet whose recently published *Book of the Courtesans* examines lifestyles of mistresses of the rich and famous from the sixteenth century to the thirties, talks about her work. • 11/26 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

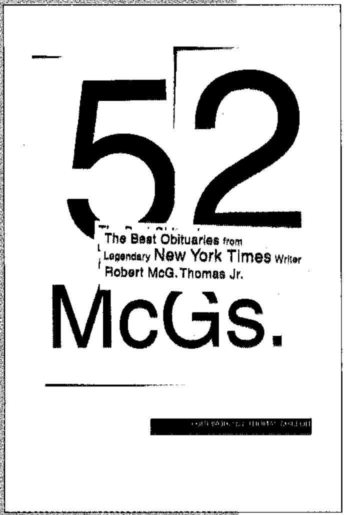
The Written Word

"Food for Thought"
As the series of lunchtime one-act stage readings continues, Charles Kimbrough and Beth Howland take on Pinter's "The Lover" on Tuesday and actors to be announced do Dorothy Parker's "Here We Are" the following Monday. • 11/20 and 11/26 at 1 P.M. National Arts Club, 15 Gramercy Park Club (212-362-2560); $29 includes lunch.

In Print

Famous Last Words

"He was one of those lazy guys who really performed well under pressure, so he identifies with the late starter," literary agent Chris Calhoun says of Robert McG. Thomas Jr., the late *Times* obituarist whose brightest gems Calhoun has collected in **52 McGs** (Scribner, $20). His send-off seems appropriately wry, honoring a journalist who wrote leads like "You take a fellow who looks like a goat, travels around with goats, eats with goats, lies down among goats and smells like a goat and it won't be long before people will be calling him the Goat Man." Though Calhoun never met Thomas, dozens of McGs (as fans called the obits) were littering his office when he learned last year that his favorite *Times* writer had passed away at 60 (the book's fifty-third obit is for the author). "He brought great dignity and prestige to the section," says Calhoun. "It used to be a place where *Times*men would go to die." Thomas—who joined the obit desk in 1995—didn't just reinvigorate the form; he used it to illuminate otherwise unnoticed lives. "He seemed to lose interest in the more famous ones," says Calhoun. "The less distinguished his subject was, the better he wrote." The death knell may be the only press such people get these days, Charles Kuralt's aesthetic having given way to the constant news cycle. "He's taught me that just because a person is dead does not mean you can't get to know them," Calhoun says. "Generally speaking, it's the most educational page in the paper—certainly in the *Times*." B.K.


52
The Best Obituaries from Legendary New York Times Writer Robert McG. Thomas Jr.
McGs.

Sandra Kitt
The first black author to be published by Harlequin—she has also launched her own romance line, Arabesque—reads as part of the library's November romance series, "Love Amongst the Novelists." • 11/20 at 6 P.M. The Brooklyn Public Library, Grand Army Plaza, Brooklyn (718-230-2100); free.

Michael Cuneo
The author talks about his new book, *American Exorcism: Expelling Demons in the Land of Plenty*, and signs copies. • 11/20 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Peter Gethers
Gethers reads from *The Cat Who'll Live Forever*, the final account of kitty Norton's cross-country travels, celebrity sightings, and other Gump-like adventures. • 11/20 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Jill Bialosky and Brooks Haxton
Bialosky, Norton's poetry editor, reads from her latest poetry collection, *Subterranean*, while Syracuse University creative-writing director Haxton reads selections of poetry from *Nakedness, Death, and the Number Zero*. • 11/21 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Great International Children's Book Artists
Among the fantastic illustrators greeting their fans here are Graeme Base, author and artist of *The Water Hole*; best-selling *Christmas Carol* illustrator Dean Morrissey; Jerry Pinkney, who won the Caldecott for *Goin' Someplace Special*; and the Russian Gennady Spirin, who has beautifully illustrated Hans Christian Andersen's *Little Mermaids and Ugly Ducklings*. • 11/24, noon to 2 P.M. Books of Wonder, 16 W. 18th St. (212-989-3270); free.

Michael Heller and Kathryn Levy
The two poets read from their work in another installment of KGB's Monday-night poetry series. • 11/26 at 7:30 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Joan Druett
The author of *Rough Medicine* talks about surgeons at sea in the age of exploration and their frighteningly inadequate instruments. • 11/26 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Carrie St. George Comer & Geoffrey Nutter
The two poets each read from a sizable body of work as part of the Poetry Project's continuing Monday night series. • 11/26 at 8 P.M. The Poetry Project, St. Marks Church, 131 E. 10th St. (212-674-0910); free.

Tribute to Carson McCullers
Francine Prose, Shay Youngblood, and Elizabeth McCracken are among speakers celebrating the publication of the Library of America's new volume of the sultry first-wave feminist's complete novels. Recordings of her reading here with Tennessee Williams will be part of the tribute. • 11/26 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

Special Events

Tours

"Inflation Eve"
Learn about Macy's and the origin of the Thanksgiving Day Parade on a tour that takes you through the annual evening preview of inflating balloons. • 11/21 at 7 P.M. Meet at the northwest corner of Seventh Ave. and 58th St. (718-655-1883); $10; bring a flashlight.

Victorian Christmas
It was in New York, as much as London, that the Victorian take on Christmas developed, in places where, for instance, *The Gifts of the Magi* or *'Twas the Night Before Christmas* were written. Both spots are on this tour inaugurating the holiday season. • 11/24 and 11/25 at noon and 12:30 P.M. Call 212-465-3331 for reservations

On View

Still Life

The consciousness of traumatized Americans may be dominated by relentlessly repeated video footage of September 11, but in the long run it's the still photos that best document the ravaging of our city. On November 20, the New-York Historical Society inaugurates its long-term project, **History Responds**, with an exhibit of work by seven photojournalists with the Magnum agency (including Steve McCurry, whose shot of a lone fireman is pictured). The Municipal Art Society, meanwhile, takes a more circumspect approach, showing **Martha Cooper**'s photographs of impromptu shrines to victims. (See "Exhibits" for details.)

and meeting place; $13.

Literary Greenwich Village
Edgar Allan Poe, Henry James, Louisa May Alcott, Dashiell Hammett, Mark Twain, Sinclair Lewis, and Herman Melville all had one thing in common: the Village, where they lived or hung out—though they aren't the only literary lions covered in a comprehensive neighborhood tour. • 11/24 at 1 P.M. Meet at the southeast corner of Fifth Ave. and 12th St. (732-270-5277); $10.

Benefits

Samantha Thavasa New York Opening
A cocktail party and sale celebrating the American launch of Japanese accessory store Samantha Thavasa—complete with sushi from Nobu, Sapporo beer, Chambord saketinis, and supermodel Iman—partially benefit the Red Cross. • 11/20, 6 to 9 P.M. Henri Bendel, 712 Fifth Ave., at 56th St. (646-473-1440); free.

International Press Freedom Awards
The Committee to Protect Journalists honors four reporters working in Zimbabwe, China, the West Bank, and Argentina for their brave advancement of press freedom. Tom Brokaw will host. • 11/20 at 6:30 P.M. Waldorf-Astoria Grand Ballroom, 301 Park Ave., at 50th St. (212-573-6933); $500 to $1,000 per person.

New York City Ballet Opening Benefit
The company performs selections by founder George Balanchine, with a special guest promised and an optional dinner and reception. • 11/20 at 7:30 P.M. New York State Theater, 20 Lincoln Center; $20 to $100 performance only (212-307-4100); $1,000 to $2,000 including orchestra seats, dinner, and reception (212-870-5585).

Exhibits

"New York September 11 by Magnum Photographers"
Inaugurating the museum's "History Responds" project, seven photographers from the renowned photojournalism collective exhibit photo-essays capturing the tragic day in New York—and American—history. A 25-minute video by Evan Fairbanks is also shown. • 11/20 through 2/25/02. New-York Historical Society, 2 W. 77th St. (212-873-3400); free with $5 admission.

Martha Cooper
The photographer exhibits shots from all over the city of shrines dedicated to the victims of the World Trade Center attack. • Through 11/30. Municipal Art Society, 457 Madison Ave., at 51st St. (212-935-3960); free.

"XS Libris"
Two hundred books smaller than three inches long or wide—from teeny Japanese calligraphy and a 4,000-year-old Babylonian clay tablet to the Smallest Book in the World—are on loan from the personal collection of Neale M. Albert, president of the Miniature Book Society. • Through 12/20. Visionaire Gallery, 11 Mercer St. (212-274-8959); free.

"Smile i-D"
More than 60 exhibited images out of the pages of cheeky British fashion mag *i-D* include memorable covers of Björk, Sade, and Madonna. • Through 12/21. Art Directors Club Gallery, 106 W. 29th St. (212-643-1440); free.

Events

Holiday Train Show
The annual miniature wonderland, in which trains and trolleys traverse nearly 1,000 feet of track over picturesque little vistas, rivals that big tree down in Manhattan—except, of course, for the lack of tourists. • 11/23 through 1/6/02. New York Botanical Garden, Bronx River Pkwy at Fordham Rd., Bronx (718-817-8700); $10.

Thunderbird Dancers Fall Auction
The Native American dance troupe auctions off handcrafted jewelry, pottery, and other crafts, with sales benefiting the Native American Scholarship Fund. • 11/24 at 8 P.M. American Indian Community House, eighth floor, 404 Lafayette St. (201-587-9633); admission free.

Sports

17th Annual Pre-Season NIT Championship Series
As the country's premiere pre-season college basketball contest, this event offers as good a prediction of this year's Final Four as you can get without the help of Miss Cleo. Play promises to be rough and raw, but hell, it's better than watching the Knicks these days. • Semis doubleheader 11/21 at 7 P.M., finals doubleheader 11/23 at 7P.M. Madison Square Garden, Seventh Ave. at 33rd St. (212-307-7171 or www.ticketmaster.com); $20.50-$33.50.

Thanksgiving Turkey Trot
This five-mile fun run through Prospect Park is the perfect way to burn the stuffing before you eat it. City Harvest will collect canned food donations, and pumpkin pies will be awarded to top finishers. • 11/22 at 9 A.M. Harry's Wall, near Concert Grove in Prospect Park, Brooklyn (212-860-4455); limited race-day entries, $22.

Knickerbocker 60K
This more-than-a-marathon 37.28-mile run is so brutal you have to be 18 to enter. Awards go to anyone finishing within eight and a half hours. • 11/24 at 8:30 A.M. East Park Drive and 90th St., Central Park (212-860-4455 or www.nyrrc.org); pre-registration $20, $15 members; day-of $25, $20 members.

Pete McArdle 15K XC Classic
This brisk and longer-than-usual late-morning run traverses Van Cortlandt Park's wooded trails. • 11/25 at 11 A.M. Van Cortlandt Park, "The Flats," Broadway and 252nd St., Bronx (212-860-4455); registration $3.

PHOTOGRAPH BY STEVE MCCURRY/MAGNUM PHOTOS.

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cue

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

New York Philharmonic
The Phil plays Carnegie, with Masur on the podium: Shostakovich's Symphony No. 1 and Bruckner's Symphony No. 4 ("Romantic"), 11/19 at 8. Back home with Leonard Slatkin, it's the orchestra's premiere of Mozart's Symphony No. 30, the complete version of Stravinsky's *Firebird,* and Barber's Violin Concerto, featuring Joshua Bell. Members of the orchestra perform a free midday concert downtown at One Liberty Plaza, 11/26 at 12:30. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $22–$89. Avery Fisher Hall, Lincoln Center (212-721-6500); $21–$82. One Liberty Plaza, 200 Liberty St.; free.

Jack Gibbons, piano
Acclaimed British "Gershwin pianist" plays an all-Gershwin tribute concert. 11/20 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $40.

New Juilliard Ensemble
Performs music from the past four years: Pulitzer Prize winner David Del Tredici's *Dracula,* and premieres by Armenian composer Suren Zarakian and Dutch composer Klaas de Vries. 11/20 at 8. • Alice Tully Hall, Lincoln Center (212-769-7406); free (tickets required).

Georgian Chamber Players
Join pianist Valentina Lisitsa and members of the Metropolitan Opera Orchestra in works by Beethoven, Glinka, Mozart, and Arensky. 11/21 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $35.

Bargemusic
Chamber music on the water: The Fine Arts Quartet performs string quartets by Mendelssohn and Bruckner, 11/22 and 11/24 at 7:30, and by Mendelssohn, Dohnányi, and R. Evans, 11/23 at 7:30 and 11/25 at 4. • Fulton Ferry Landing, next to Brooklyn Bridge (718-624-2083); $30.

The Forte String Quartet
Performs string quartets by Beethoven and ensemble member Roumiana Petrova, Skoryk's Partita No. 6, and Piazzolla's *Four Seasons,* with the young Ukrainian pianist Maryna Rogozhyna. 11/23 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $20.

Elysium
Chamber ensemble performs Brahms's Horn Trio in E-flat major, Mozart's Piano Trio in E major, and Dvořák's Quintet for Piano and Strings in A major. 11/25 at 8:30. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $35.

"Music Before 1800"
Presents baritone Sanford Sylvan, accompanied by David Breitman on fortepiano, in Schubert's melancholy song cycle *Die Winterreise,* set to the poems of Wilhem Müller and written a year before his death. 11/25 at 4. • Corpus Christi Church, 529 W. 121st St. (212-666-9266); $25–$30.

New England Symphonic Ensemble
John Rutter conducts Handel's *Messiah,* and Nancy Menk leads the Festival of Women's Choruses in Britten's *Ceremony of Carols* for women's voices and harp, 11/25 at 2. Jonathan Griffith conducts the world premiere of E. R. Robinson's *Nativity,* and Donald Donaldson leads the Heartland Singers in Rutter's *Requiem.* 11/25 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $30–$70.

Rimma Sushanskaya and Gena Raps
The piano-violin duo's reunion concert includes Bloch's *Baal Shem (Three Scenes From Hasidic Life),* Ravel's *Tzigane,* and works by Beethoven, Prokofiev, and Thea Musgrave. 11/25 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20.

Opera

Metropolitan Opera
Christoph Eschenbach makes his Met conducting debut with the season premiere of Strauss's *Arabella* with Renée Fleming on 11/26. Verdi's *Luisa Miller* with Denyce Graves, Wagner's *Die Meistersinger von Nürnberg* with James Morris, and Puccini's *La Traviata* and *Madama Butterfly* also run this week. Call for details, or visit www.met-opera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$265.

Dance

Limón Dance Company
Celebrates its fifty-fifth season in a run featuring premieres, classics, and revivals spanning a half-century of modern dance. Highlights include Doris Humphrey's *Invention* and world premieres by Murray Louis and Doug Varone. See essay. 11/13–11/25. Call for details. • The Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $38.

New York City Ballet
Opening-night benefit is a surprise program in tribute to the spirit of New York, 11/20 at 7:30. George Balanchine's *The Nutcracker* opens 11/23 and runs through 12/31. • New York State Theater, Lincoln Center (212-307-4100); $16–$88 (opening night: $32–$100).

Bilderwerfer
Austrian dance-theater company presents *back2private,* a performance and chat installation choreographed by Daneil Aschwanden and Yosi Wanunu. Three of the five cast members are disabled, two are wheelchair-bound. 11/23–11/25. Call for details. • La MaMa E.T.C. (Annex Theater), 74A E. 4th St. (212-475-7710); $20.

"Twin Kingdoms"
Gymnastics-ballet fusion performance features Olympic medalist Elena Vitrichenko and U.S. champion Jessica Howard, choreographed by Bulgarian gymnastics coach Neshka Robeva. 11/23–11/24 at 8; 1/25 at 2. • City Center, 155 W. 55th St. (212-581-1212); $35–$55.

St. Petersburg State Ice Ballet
Russian company returns for its annual performance of *The Nutcracker on Ice.* 11/25 at 1 and 4:30. • Brooklyn Center for the Performing Arts, Walt Whitman Theater, Brooklyn College, one block from Flatbush and Nostrand Aves. (718-951-4500); $22–$25.

Ground Rules This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife".

PHOTOGRAPH BY CYLLA VON TIEDEMANN.

Opening

Story Lines

The last time **Doug Varone** and Nina Watt danced together was during the 1978–79 season with the Limón Dance Company. Twenty-three years later, as the company turns 55, they'll be together again onstage at the Joyce Theater in Varone's new duet, *Short Story.* When Varone created the work, he knew Watt would be dancing it; he didn't know he would be, too. "She graciously chose me, which was a great honor because I've been such a fan of her work," explains Varone, who came up with the idea for the piece during a recent beach vacation. "I didn't have the concentration for a novel, so I immersed myself in short stories," he says, "and I was really taken with the genre—that you can drop yourself into a situation and five pages later be out of it." If you miss Varone this time around, you'll have another chance starting December 11, when he returns to the Joyce for a week-long run celebrating the fifteenth anniversary of his own company, Doug Varone and Dancers. He'll be showing off his experimental streak with George Antheil's 1926 *Ballet Mécanique,* for which the instrumentation includes player pianos, timpani, airplane propellers, sirens, and telephones. But the oddball score isn't what the show is about, says the 45-year-old Long Island–born choreographer. "I want to believe that what's happening onstage and what's happening visually are married, and that they're married musically." (See "Dance.") A.Z.

Solutions to last week's puzzle

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cue Kids

Edited by Susan Avery

Children's Events

A Christmas Carol
Gather up those ghosts of Christmas past and get the family to this year's version of *A Christmas Carol*. Tim Curry is cast in the role of the evil, albeit transformed, Ebenezer Scrooge. • 11/23–12/27; The Theater at Madison Square Garden, Seventh Ave. and 32nd St. (212-307-1000 or www.radiocity.com); $29–$69.

Macy's Thanksgiving Day Parade
The parade has gone platinum. Mark the seventy-fifth anniversary of the parade this year by attending! Steps off at 77th Street and Central Park West at 9 A.M., then winds its way down Broadway to Herald Square. New floats and balloons include Bob the Builder, Dinotopia, Pikachu, and Curious George. • 11/22; (212-494-4495 or www.macys.com); free.

To Ice and Beyond
That easygoing cowboy Woody and high-flying space ranger Buzz Lightyear are back in town for Disney on Ice. A yard sale is imminent and it's up to the Buzz to lead the mission and show that the greatest value for a toy is the love of a child. • Through 11/25 at Continental Airlines Arena, East Rutherford, N.J. (212-307-7171, 201-507-8900 or www.disneyonice.com); $15–$45.

Charlotte's Web
In the play based on E. B. White's classic, the wise spider is brought to the stage and ultimately saves the life of Wilbur, the cute little pig destined for the slaughterhouse. From Theatreworks/USA. • 11/24–11/25 at 12:30 P.M.; Auditorium at Equitable Tower, 787 Seventh Ave. bet. 51st and 52nd Sts. (212-627-7373); $20.

Maria, Mary, Victoria . . . Author
A rare public appearance by Julie Andrews is enough of a push to get into the holiday spirit. She and her daughter, Emma Walton Hamilton, do a meet-and-greet to promote their new kids' book, *Dumpy Saves Christmas*. • 11/27 from 5:30 to 6:30 P.M.; Books of Wonder, 16 W. 18th St. (212-989-3270); free.

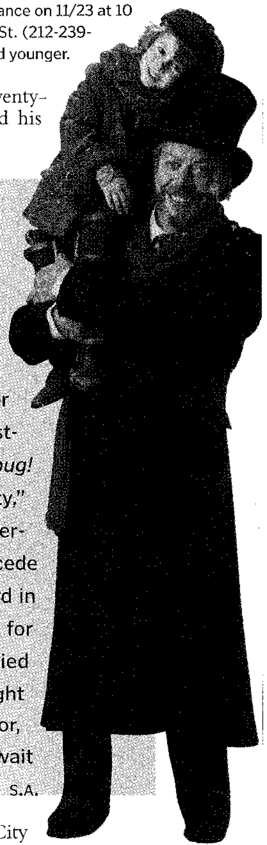
You Don't Have to Be Jewish
Folksbiene, the Yiddish theater company, brings its new season forward with *2001: A Space Mishegas*. This free-wheeling multimedia adventure features audience participation with an entertaining lesson in the language of our *bubees*. • Sundays through 12/23 at 11 A.M., plus an added performance on 11/23 at 10 A.M.; Theater Four, 424 W. 55th St. (212-239-6200); $15 adults, $12 kids 11 and younger.

Kick Up Your Heels in 3-D
Marking the Rockettes' seventy-fifth anniversary, Santa and his reindeer present the Radio City *Christmas Spectacular* through a 3-D sleigh ride around New York. Also new this year is a historical video montage of the famous fan-kick troupe. • Through 12/30 at Radio City Music Hall, Sixth Ave. and 50th St. (212-307-1000 or www.radiocity.com); $35–$85.

I Love a Parade
In celebration of 75 years of the Macy's Thanksgiving Day Parade, the New-York Historical Society presents a behind-the-scenes look at the design, technology, and marketing strategies of the parade throughout its history. • Through 2/17, 2 W. 77th St. (212-873-3400); free with museum admission.

Opening

A Curried Christmas



These days, Americans, and especially New Yorkers, are finding comfort in the unwavering support of the Brits. To that end, we welcome Tim Curry (pictured) as the delicious misanthrope Ebenezer Scrooge in the all-singing, all-dancing **A Christmas Carol**, returning November 23 to the Theater at Madison Square Garden. The versatile actor, best-known for *The Rocky Horror Picture Show*, offers a visceral *Bah, humbug!* to those who are keeping away from New York. "This is a glorious city," he says just before a rehearsal, noting that he lived through London's terrorist bombings of the seventies and eighties. "I don't want to concede even a small victory to *murderers*," he adds, landing on the final word in that infamously bone-chilling tone. Bringing to the role an empathy for Scrooge's unhappy childhood—Curry's Methodist-minister father died when the young lad was 12—he says that just reading the script brought a tear to his eye. Such warm fuzzies are currying favor with the actor, who says he's in discussions for other New York stage roles. We await word with antici . . . *pation*. (See "Children's Events.") S.A.

November 26, 2001—VOL. 34, NO. 45. Periodicals postage paid at New York, New York, and additional mailing offices. *New York* Magazine (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July, the last week of August and the first week of September, and the last two weeks of December) by Primedia Magazines Inc., 444 Madison Avenue, New York, NY 10022-6999. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to New York, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $29.90. For subscription assistance, write Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call 800-678-0900 or 212-447-4749. Printed in the U.S.A.

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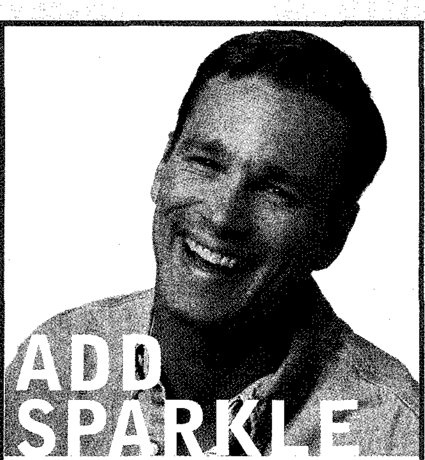

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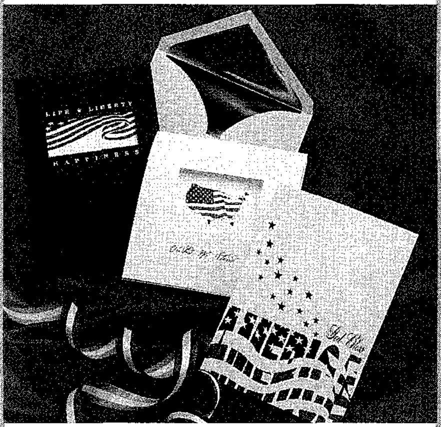

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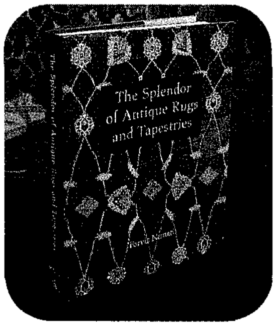

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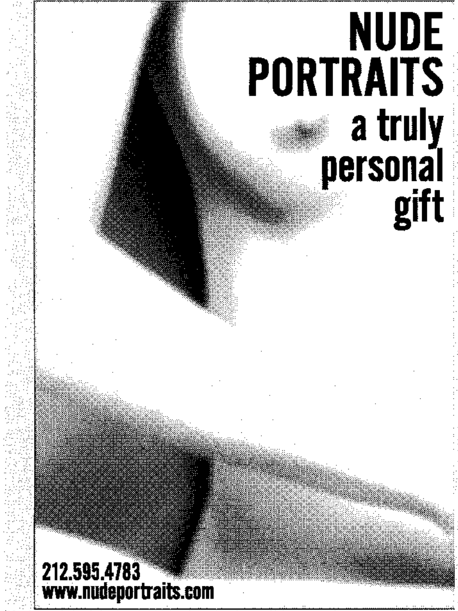

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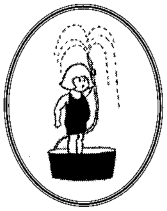

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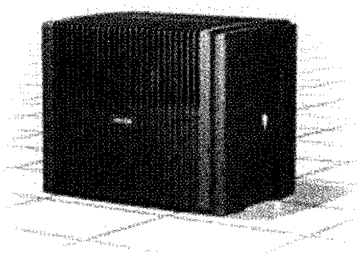

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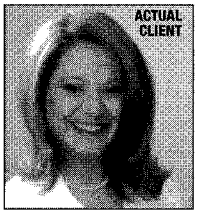

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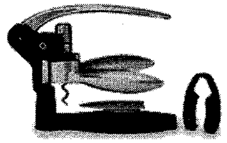

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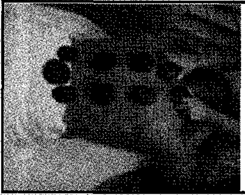

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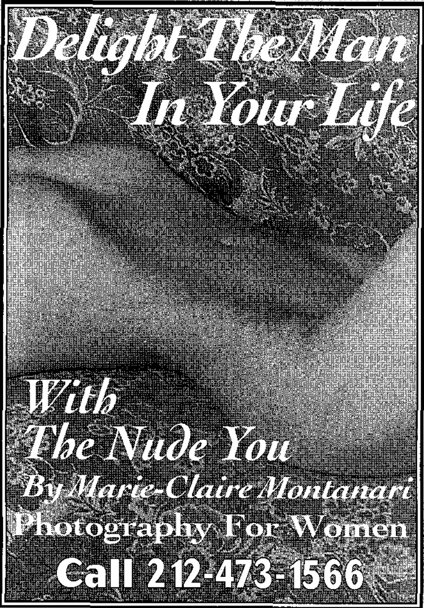

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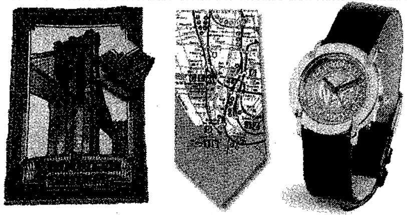

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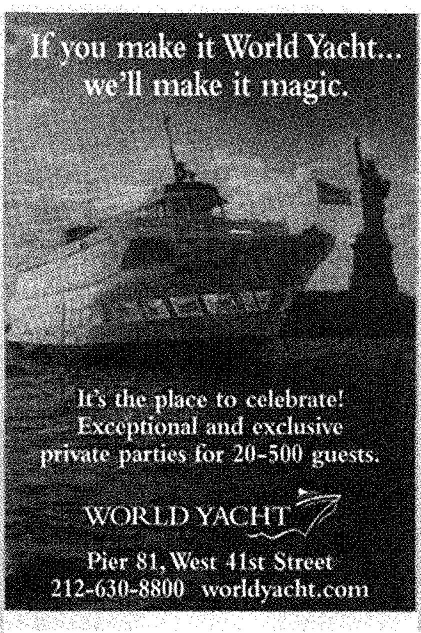

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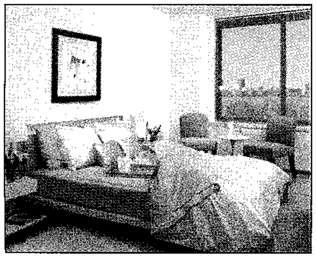

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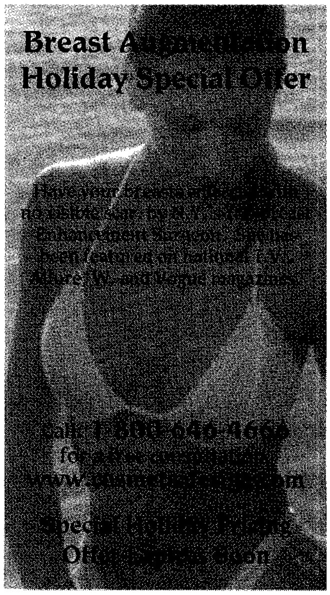

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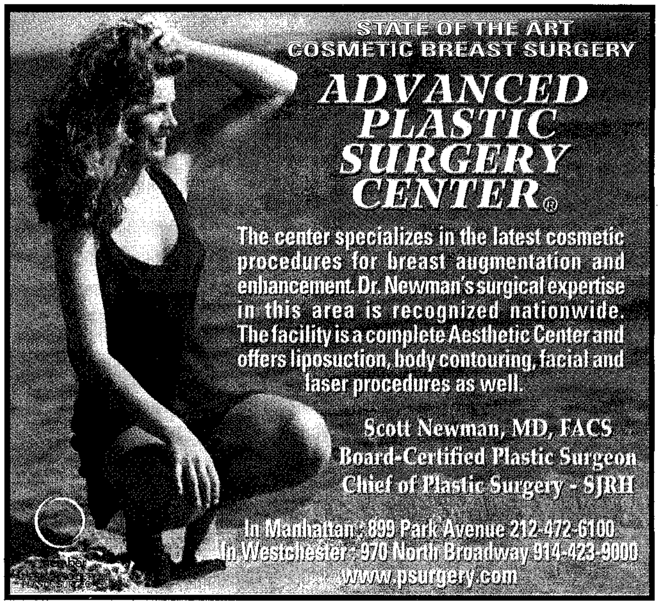

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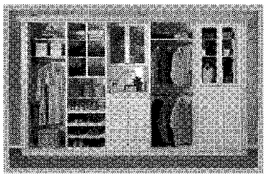

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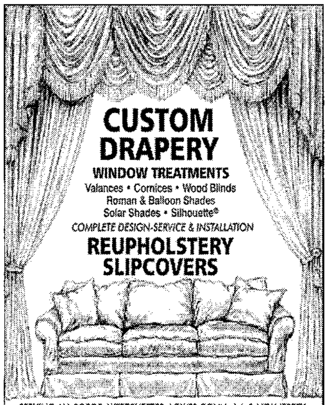

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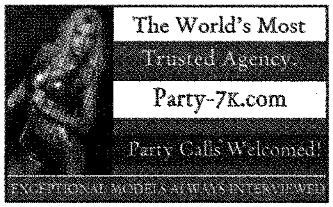
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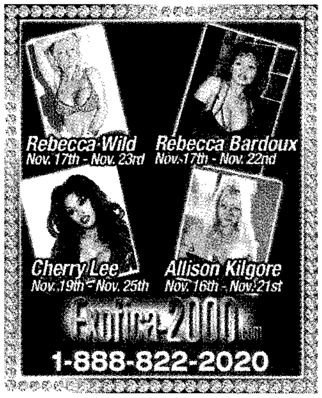
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Leggy Californian Lady Skier—New to NYC. Beautiful, Jewish, sweet, fun, laughter-loving, cultured San Francisco native/skiing and opera aficionado, recently moved to the Big Apple. Would like to meet kind, altruistic, entrepreneurial, communicative Jewish man for laughter, love and passion. Skier preferred. leggyjlady@hotmail.com 1276✉☎

Pretty, Charming Teacher—Jewish, not religious, who enjoys finer and fun things in life. Seeks considerate, attractive professional man, 52-58, 5'8"-6', for committed relationship. 1227✉☎

Let Me Spoil You—CEO of super-successful national company, very handsome, tall, great body, accomplished athlete, never married, nonsmoker, single white male, 41, seeking very passionate, intense, exceptionally attractive and well-built, chic, sensuous, athletic, adventuresome, loyal, single white female, 22-35, looking to share a first-class relationship with worldwide travel with a great guy. If you are truly a princess, let's meet and share a wonderful life. Confidentiality assured. Photo a must. 1259✉

If You Like Everything—From music, movies and reading to sports, travel and dining out, and are an attractive, warm, 32-40 female...let's meet! I'm a tall, 42-year-old, sincere, romantic Manhattan male with a great sense of humor, who's not afraid to commit to a relationship filled with honesty, good times and romance. Note/photo, please. stnja@aol.com 1257✉

Sean Connery Looks—Tall, slim, elegant, affluent, cultured doctor of psychotherapy seeks pretty, slender, sensuous, stylish, classy woman under 55, for the best in life. Photo. 1229✉

Beautiful, Sweet And Sexy—Teacher, 32, long wavy blond hair, thin, great shape and intelligent, seeks Jewish male, 32-39, who is successful, ambitious, kind, and looking for a best friend and a forever romance. Note/photo/phone. 1208✉☎

Widower—60, 5'11", 185 lbs, looking for lady with great legs and sense of humor, for fun. Note/photo. 1215✉

Good-Looking, Kind—Divorced, 60, nonsmoker, seeks woman for long-term relationship. Photo a must. 1273✉

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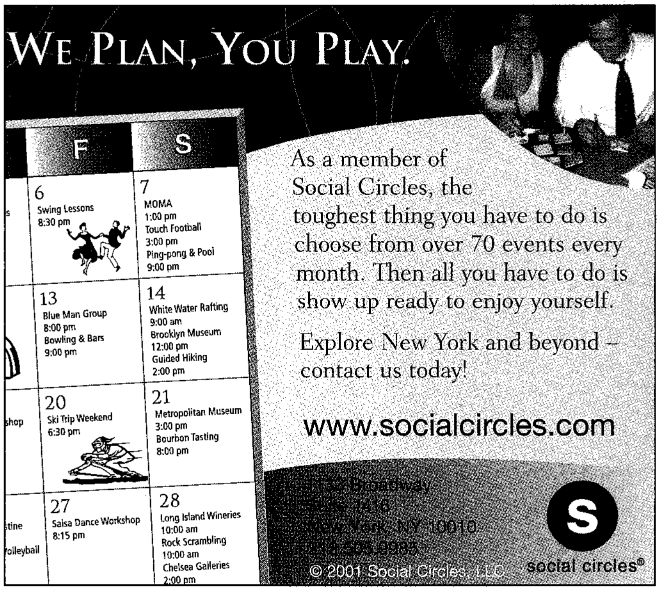

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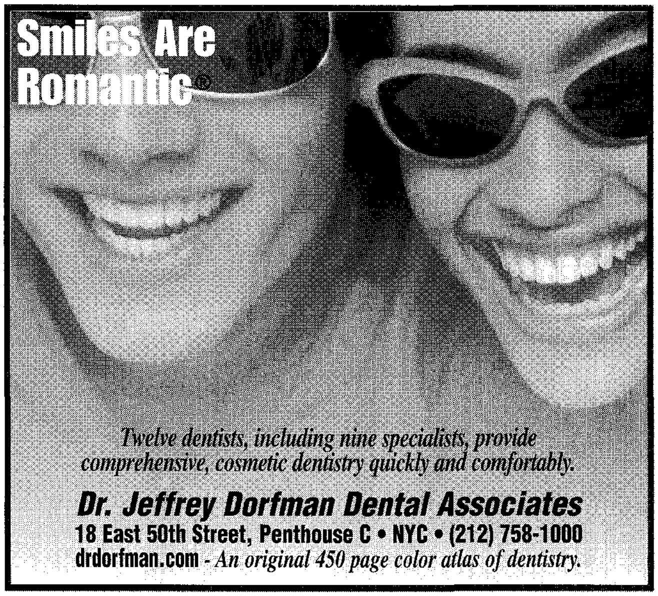

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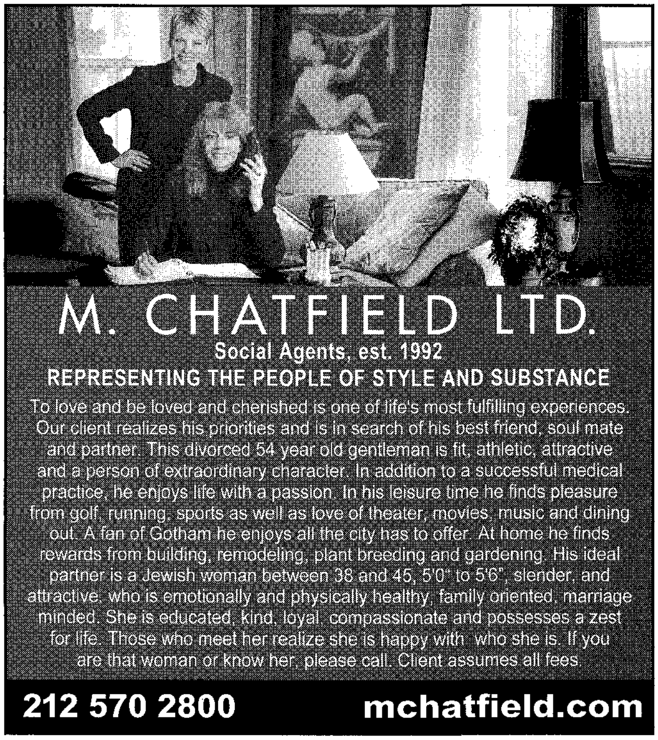
Slender, Pretty, Size 4—Jewish professional woman with wit, wisdom and humor, seeking to share with man of equal passion, integrity, laughter, 40s-50s. Interests include the arts, business, outdoors. Manhattan preferred. 1202 ☒☎

Very Attractive 40-Year-Old—For energetic professional female looking to meet an attractive professional male, 36-44, for marriage and children. No jobless, long-term relationship or couch potatoes. Prefer phone responses. 1256 ☒☎

Fit, Funny And Flexible—44, professional white male, self-made, well-evolved, nonsmoker - seeks mature, fit, attractive woman, 32-42, with long-term aspirations, big on playing in NYC, openness and laughter. 1214 ☒☎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Construction Engineer And Economist—Financially and spiritually independent and a manly-looking man - athletic, in excellent shape. Love to travel around the world, especially mountainous regions and the shores of the Caribbean sea - a naturally born nomad. 61-year-old widower (approximately three years), searching for a soul mate. And here is my wish list: be well-educated lady, preferably a member of the academics community and 48 years of age or younger - and someone who enjoys and appreciates poetry and Middle Eastern culture. Sense of humor, cycling, jogging, theater-going are considered as bonuses. Picture will be appreciated, though not necessary. 1203 ☒

Spirited, Beautiful, Slim—Sensuous, vivacious woman, 48, 5'6", 125, looking for a successful, interesting man who lives life with humor and passion. 1269 ☒☎

Attractive 66-Year-Old—Retired guidance counselor - enjoys cultural activities and intellectual pursuits - down-to-earth, sensitive, with good communication skills and a good sense of humor. Seeks friendship and romance with a woman, 50-62, who shares similar qualities. Photo/phone appreciated. 1249☒

Are You A Woman...—27-37, 5'4" plus, smart, funny, attractive, fit and spontaneous? I am a single Jewish man, 37, 5'10", easy on the eyes, similiar adjectives, and would like to meet you. 1206 ☒☎

Classy Hand Surgeon—Concert pianist, Jewish, 43, handsome, charming, athletic, mensch. Seeks bright, elegant female life partner for passion and laughs. Note/photo. 1268 ☒

Successful, Kind MD—46, from central NJ, Jewish, nonreligious, handsome, athletic and sweet, seeks charming, attractive, nonsmoking female for happily ever after. 1211 ☒☎

Desired—Kindhearted, tall, trim, mid-life professional male, race unimportant, for this bright, good-looking, multifaceted, petite, Caribbean registered nurse. 1226☒

Attractive Lady—41, with old-fashioned values, would like to meet tall, educated, financially secure gentlemen, 45-55, with a strong character. 1271 ☒☎

Ivy Professional—Early 60s, very active, healthy and fit - enjoys theater, concerts, ballet, movies, eating out/eating in, travel and sports. Seeks warm, loving, affectionate woman, 45-60, trim, healthy and fit, who enjoys an active life together with a warm, loving man. 1254 ☒☎

Desperately Seeking—My father's ideal woman - thin, naturally beautiful, good sense of humor, calm, gutsy, a reader, in her 40s - and willing to put up with this handsome, extremely charming, wealthy and unique pain in the ass. Please write and include photo. 1258 ☒

Hope You're Not Too Old—To rock 'n' roll! This tall, upbeat, down-to-earth gal seeks man, 50ish, for happily ever after. What are you searching for? 1270 ☒☎

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Handsome, Intuitive Gentleman—6', 49, lean and fit, Jewish financial exec who loves ballet and jazz, seeks relationship with a very bright, attractive, fit woman with warm heart and great legs. Photo. jay12@optonline.net 1224 ☒☎

Asian Lady—Well-educated, loves life, arts and crafts. Seeks kind, educated, down-to-earth man, 48-62, for marriage. Note. 1233 ☒

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Here's How:

STRICTLY PERSONALS
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Would Love To Meet—An intelligent, warm, funny, normal (within reason) man, 50s-early 60s, who will finish the Sunday Times crossword puzzle with me. I just turned 56 (still can't believe it), am cute/attractive, slim, down-to-earth, and live in Manhattan. Send a note or give a call. You never know. 1260 ✉☎

Beautiful Attorney—39, Jewish, elegant, cultured, international background with inner beauty. Stunning brunette, captivating blue eyes, truly pretty, tall, fit, sexy, warm smile, with charm, great sense of humor, passion, self-assurance, grace and vulnerability. Seeks kind, handsome, charismatic Jewish man of integrity, refined, very successful, well-educated, tall, well-dressed, athletic, strong, generous, open, funny, very sexy, for love, marriage, kids. Into the arts, Met opera, ski, horses, antiques, fitness, dogs, luxe travel, fine dining. Note/photo. 1279✉☎

Tonight?—Warmhearted, kind, friendly, professional, single Jewish female, 38, never married, 5'4", slim, brown-eyed brunette. Enjoys movies, theater, concerts, jogging, swimming, cozy evenings and more. Seeks a caring, sincere, easygoing, intelligent, single Jewish gentleman, nonsmoker, 35-45, to share a loving relationship and a bright future... Let's meet. NJ preferred. Note/photo. 1250 ✉☎

Class, Quality, Character—Very successful, bright, educated business executive, 39, Jewish (not religious), 6'2", full head of hair (brown), GQ type, sweet, kind, caring, funny, loyal, affectionate, seeks a terrific woman, age 29-49, for a lifetime of hugs, kisses and laughter. Photo/note. banquer2001@yahoo.com 1261 ✉☎

Handsome, Wealthy, Jewish—Professional guy in NYC and NJ would love marriage and children soon. Preferred lady in medicine, law, teaching, business, etc., 35-50. Beautiful or average is fine. E-mail: sharpguy4u@aol.com 1277 ✉☎

All-American Girl—5'7", slender, blond hair, blue eyes, mid 30s, single white female, professional, just returned to NYC, enjoys outdoors and the arts. Seeks honest, mature, intelligent, fun, handsome, 30-something white male for possible relationship. Photo/note/phone. 1252 ✉

Elegant, Sophisticated, Urbane Male—Movie-star looks, 6'4", slim, super-sexy, mid 50s, seeks tall, hyper-sensual, very pretty, slender, smart and savvy woman, late 30s-40s, for love, lust, laughter and life's mysteries. (212) much preferred. Photo essential; will reciprocate. 1209 ✉

Lovely, Slender Poet-Professor—Divorced, Jewish, single mom, sophisticated yet sweet, seeks a kind, cultivated, successful man, 50-60, for friendship, romance and whatever comes of these. NYC. 1264 ✉☎

Handsome And Successful—Businessman, 6'4", 42, excellent condition, looking for that special someone for marriage and children, 30-38. Photo/telephone a must. 1218 ✉

Beautiful, Slim, Athletic—Single white female seeks single white male, 48-58, nonsmoker, 5'8" plus, in great shape, with professional degree and sophisticated taste. Interested party should be financially stable, high-level executive who likes to spend time with family. Must also have passion for life and work and the ability to commit. I enjoy photography, theater, museum hopping, yoga and numerous entrepreneurial endeavors, and would like someone with similar interests. Principals only! 1262 ✉

North New Jersey—Beautiful blond, tall, classy widow, MBA, honey-brown eyes, smile to light up your life, seeks suitable gentleman soul mate, 63-75. 1278 ✉

Widow Of Substance—Jewish, classy, slim, athletic, intelligent and beautiful, adventuresome, fun, warm and caring - values family and friends. Seeks gentleman of subtance, 55-65, with sincerity, a sense of humor and a zest for life. 1228 ✉☎

European Lady—Of exceptional beauty, style and taste, successful and romantic, searching for unattached, financially secure gentleman for lifelong companionship, 48-65. 1255 ✉☎

What Would Be The Magic—If the two of us were to meet? My senses are quick to respond to color, design and a good man. I'm 5'8", slender, shapely, Christian, very attractive, with blue eyes and auburn hair. Where is that effervescent but down-to-earth man, who mixes wonderful accomplishments with creative intellectual pursuits, humor, kindness, affection, zest and adventure? 1274 ✉

Pretty, Multiracial Woman—With great dimpled smile. 5'6", trim, 47, accomplished, financially secure, PhD, with many interests. I have a great life, but missing that one special guy. Seeking warm, educated, emotionally available nonsmoker. 1217 ✉☎

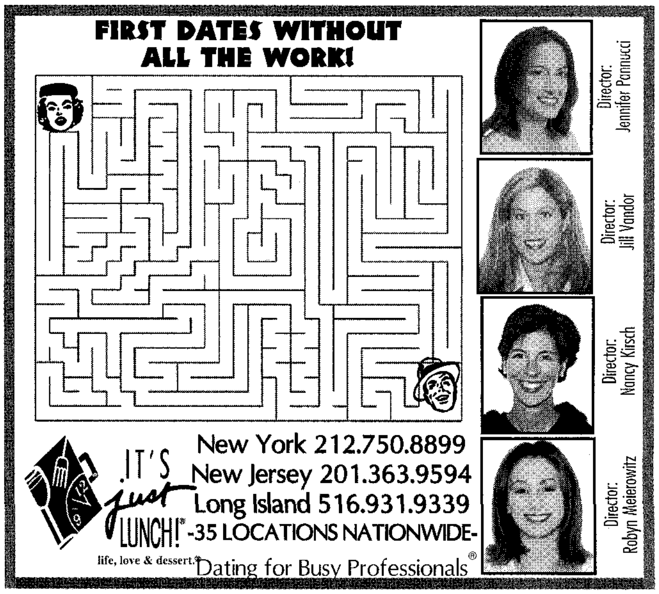
Sexy Male Motivational Speaker—37, unpretentious, humble, honorable, real, honest, intelligent, humorous, positive and passionate! I'm into physical, emotional and spiritual well-being! I have outstanding, fantastic, fabulous, superb, supreme, unsurpassed looks! Seeking similar type female. Very ticklish feet crucial! Must send photo for reply. 1221 ✉☎

Asian Admirer—Established gentleman, 35, Caucasian, good-looking and likable, seeks very attractive Asian lady for relationship. Photo, please. 1266 ✉

Irish-Born, 54—Tall, slim, nice-looking artist, gallery owner, brown hair, hazel eyes, animal lover, looking for lady, 37-49, for long-term relationship. E-mail: artisticeire@aol.com 1248 ✉☎

Your New Love—Energetic, romantic, handsome, fun Jewish male, 55, kind, communicative, successful, seeking the love of my life. Please write a note today with photo. Maybe we will meet soon! 1231✉☎

Handsome, Vibrant Male Attorney—Manhattan resident, playful, upbeat, funny, physically fit, open to commitment. Love athletics and outdoors. 5'11", 42 (look younger), never been married. Seeking physically fit woman, 25-40, for athletic and outdoor adventures and more. Photo, please. 1238 ✉☎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Too Good To Be True—Elegant, beautiful lady, 5'7", mid 50s, slim, fun-loving, cultured, successful in business, seeking warm, outgoing, sophisticated man with the ability to travel and share a full, comfortable lifestyle. Photo/note. 1253✉☎

Life Partner?—Quality, gay, feminine, white professional female, 39, 5'5", slim/fit, emotionally available, with strong mind and character, health/gym-conscious, authentic, simple lifestyle, down-to-earth, seeks same to spend quality time on weekends. NYC. No smoke/drink/drugs/kids. Photo/note, please. 1234 ✉☎

Life Is Good—Professional woman, mid 50s, divorced with adult children and economic independence, enjoys warm family relationships and supportive friends. Seeks a stimulating and rewarding relationship with a man having humor, intelligence and integrity. Many interests, including sports, music, theater, travel, reading and exploring Manhattan and country sights. Will share same, but open to new experiences. 1251 ✉

Gorgeous Mature Female—Looking for kind, stable man, good with financials, athletic, family values, Irish-Catholic, for arts/gardening, travel interests. Send note/photo. 1237 ✉

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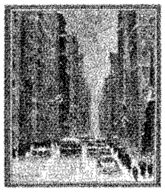

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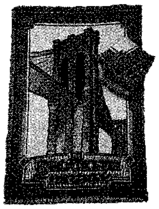
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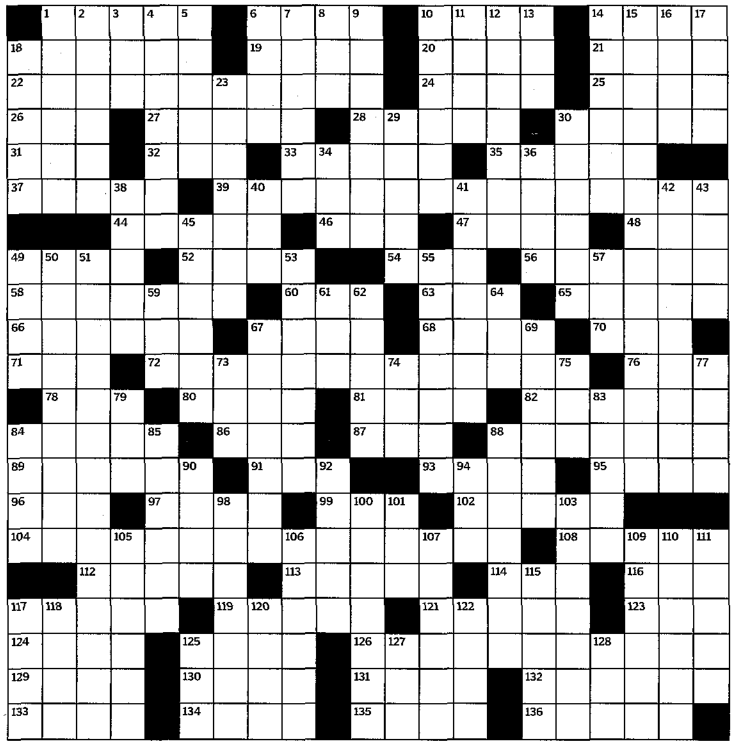
'Anagrammed Poets'

'Cue' Crossword by Maura B. Jacobson



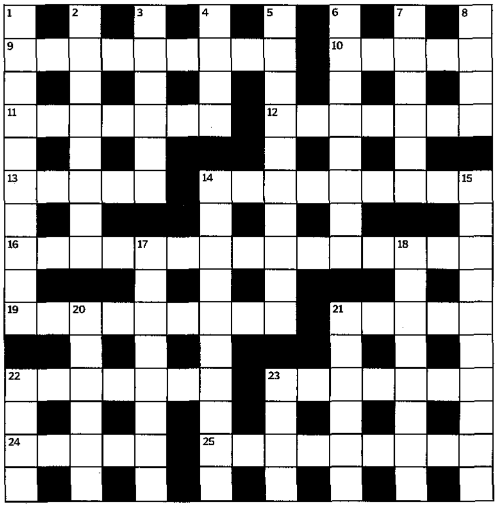
ACROSS

1 Pulitzer Prize category
6 Eden exile
10 Gate receipts
14 Our Part (New Deal slogan)
18 Hippodromes
19 Scouting outing
20 Now me down to sleep . . .
21 Last word of the Bible
22 MOTHY SANDAL
24 Invitation word
25 Work the land
26 Parseghian of coaching fame
27 Low heavy carts
28 Prearranged win
30 Taint
31 Bolt s partner
32 Long long time
33 Erie Canal city
35 On pins and needles
37 Oscar-winner Tatum
39 DUO ALLEGE CRIMES
44 Bruce or Sebastian
46 La-la preceder
47 Passenger s fee
48 Belfast rebel gp.
49 Property measure
52 Poet MAME Lazarus
54 Ted Turner channel
56 Dasher s co-reindeer
58 Six British kings
60 Twitch
63 Cry of discovery
65 Creates
66 Hutch resident
67 Napoleon slept here
68 Sitar music
70 Auction action
71 Peer Gynt s mother
72 AN APE EXPLORED
76 Pen point
78 The Renaissance, e.g.
80 Indiana senator Bayh
81 Choristers club
82 Not as important
84 Fairy tale sign-off
86 Go before the cameras
87 Small salamander
88 Other name for Taiwan
89 Some born in October
91 Skye cap
93 Those people
95 Bankbook abbrs.
96 Retired hockey great
97 Chickens and such
99 Physicians org.
102 Spaceman s circuit
104 CHEER FOR CAFE GUY
108 Whinny
112 Practice penmanship
113 Sri
114 Start of a J.F.K. quotation
116 It follows avril
117 Overly enthusiastic fad
119 Australian bear
121 Ancient harps
123 Porky of cartoons
124 West of N. Mex.
125 Towel inscription
126 LIL HAS PAY TV
129 Austrian city on the Danube
130 Change for a five
131 Ditto
132 Sheer linen fabrics
133 Nervous
134 In a lackadaisical way
135 Iowa campus town
136 Beef on the hoof

DOWN

1 Test drive
2 Give an account
3 One of California s Santas
4 South African leader
5 The Jetsons dog
6 Sailor s hey there!
7 Chinese smorgasbord
8 Alias: abbr.
9 In a worse state of disorder
10 Breath-mint brand
11 Baseball family name
12 Uganda s capital
13 Hurricane center
14 Tall Burundi tribe
15 NICOLE IS MY KIND
16 Computer biggie
17 Part of S.R.O.
18 Fictional bell town
23 Horse-drawn cabs
29 Star quality
30 Tributary of a river
34 Exhumed Egyptian
36 Dweeb
38 Vinegary
40 Money dispenser, for short
41 Out (not fit)
42 Most avaricious
43 Dumbo s wings
45 Popular Volkswagen, again
49 Tourist city of India
50 Order to suspend hostilities
51 WRONG TOE RIBBON
53 Home of the Braves
55 Poet TRABERT, wife of 51-Down
57 Collar a crook
59 Italian actress Scala
61 Saud
62 Mooch
64 What to give it
67 To a tee
69 Poise
73 Zsa Zsa s sister
74 Pixie
75 Suffix for racket or rocket
77 Women s wear daily
79 Lingus
83 Hit hard
84 As easy as falling off
85 Fiber for mats
88 Autostrada auto
90 Separate the laundry
92 Taj go-with
94 Groundbreaking tool
98 Workdays respite
100 Jack Dempsey, the Mauler
101 Penguin s kin
103 Member of a 40s singing quartet
105 Like an Afro hairdo
106 Having elegance
107 Madam (Ethel Merman film)
109 Affix by piercing through
110 Old-style legging
111 Peak stock prices
115 Subway rush-hour rarities
117 Y-chromosome carrier
118 Droughty
120 City founded by Ivan the Terrible
122 Fashion s Saint Laurent
125 polloi
127 Turkey Day serving

The 'Guardian' Crossword Set by Plodge



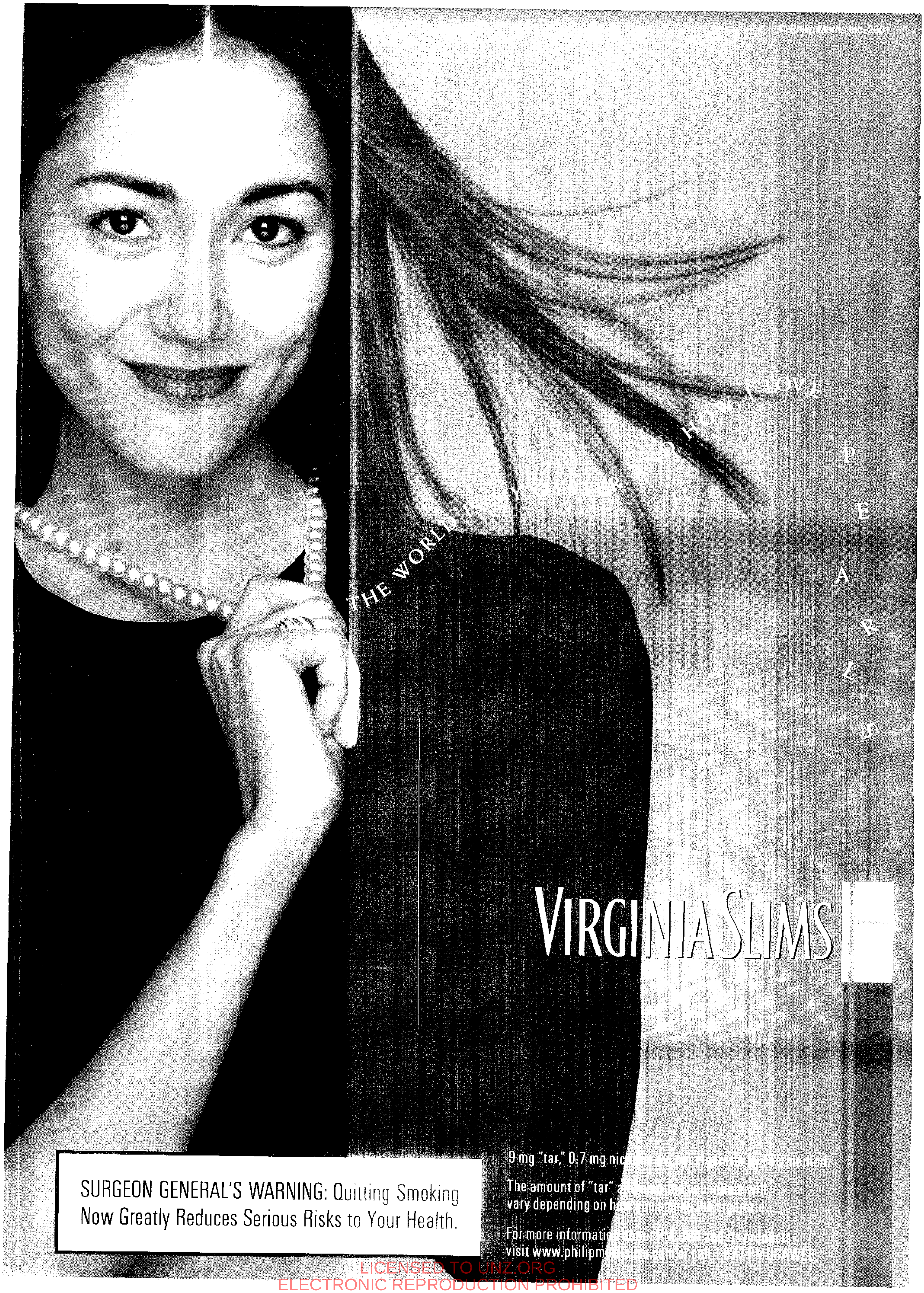
ACROSS

9 Sometimes squash him he s on the march. (9)
10 To lay down the law, copper barred a stretch. (5)
11 Marshal moderate right-wingers backing away. (7)
12 Allots big brother of 21 across 10 points. (7)
13 Not the lead additive. (5)
14 It s in one s mind to return capital in loose dimes. (9)
16 Fancy! So if I clue, I laboured in vain? (15)
19 Cheer about a recoiling rifle? That s complicated. (9)
21 Orlando s mascot 2,21 down. (5)
22 Couturier cut out second jacket incorporating a Continental way to negotiate the French sleeve. (7)
23 Combs couple from head to foot. (7)
24 A bit of utter silence. (5)
25 Belligerent s mad rage? Gross! (9)

DOWN

1 Point to 21 across: it s something to fall into a wine glass. (10)
2,21d Ribs Mae, cheeks Kitty abominably. (5,3,6)
3 A monitor to edit the Guardian? No way . . . (6)
4 . . . to set up obscure article of intermediate quality. (4)
5 Charon made up to Hector s wife. (10)
6 Elijah is one to run rings round some rare articulate Conservative. (8)
7 Noted part faulty 21 across failing to finish. (6)
8 So shut up! (4)
14 21 down formally set up Weller for Daisy. (10)
15 Giddy, dreamy, certain to peck, for example. (3,7)
17 Swimmer to get into deep water. (8)
18 Lacking spirit, thus useless to take Achilles back. (8)
20 Nowadays entertained 21 across, nothing to lose. Entertained? (6)
21 See 2.

Solutions to last week's puzzles appear on page 149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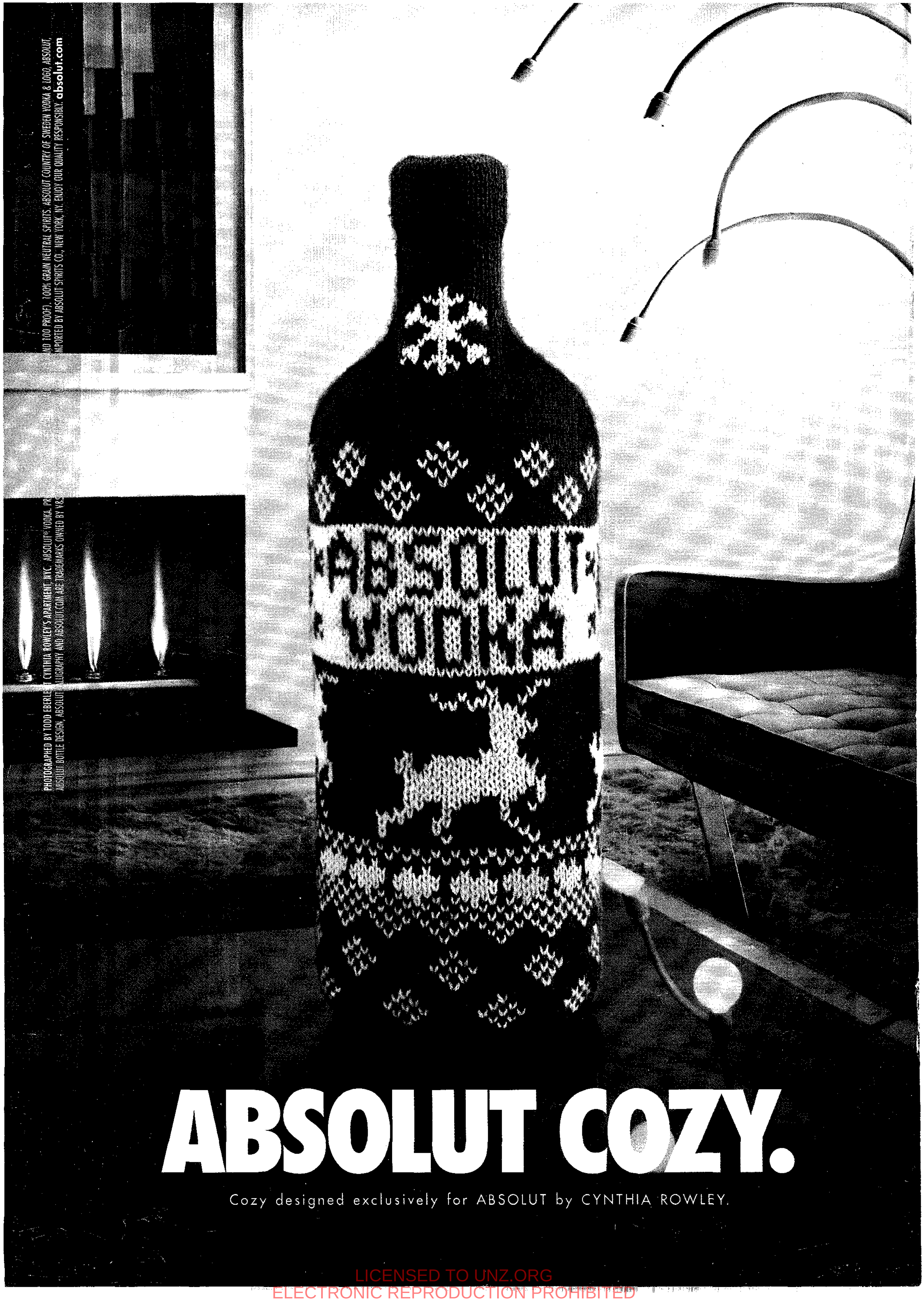
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